# MOTION PICTURE HERALD

EXTRA: Tax Bill Vetoed Thursday. President to Recommend "Reduction Next Year"

Senate Committee
Urges Arbitration,
Trust Enforcement

Congress Adjourns
Leaving Tax Bill
Up to Eisenhower

REVIEWS (In Product Digest): ISLAND IN THE SKY, THE ACTRESS, THE CRUEL SEA, THE CADDY, SO LITTLE TIME, PLUNDER OF THE SUN, THE YOUNG CARUSO, THE STRANGER WORE A GUN, THE SLASHER TWILIGHT WOMEN, THE NIGHT IS MY KINGDOM

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## GIVE THIS LITTLE GIRL A GREAT BIG HAND!

Few motion pictures enjoy such a long run as M-G-M's enchanting Technicolor Musical which is the champ of New York as it is across the nation!

22nd Week in New York

11th Week in Kansas City

10th Week in Portland

7th Week in Chicago

5th Week in Buffalo

4th Week in Houston

3rd Week in Cincinnati, Seattle and Oakland

15 Weeks in Los Angeles

7 Weeks in Philadelphia

5 Weeks in Washington, D.C.

4 Weeks in Boston, Frisco

Patrons come again and again to visit "LILI", the lonely girl, poignant and appealing, who finds a haven and love with a traveling carnival.

### "MY COMPETITOR IS LUCKY TO GET 'LILI'"

says M. A. Lightman, President of Malco Theatres, in an unsolicited letter to M-G-M. Mr. Lightman writes:

66Once in a great while a motion picture theatre owner sees a picture which he thinks is so wonderful that he wants to tell the world about it, even though his competitor will have the privilege of showing it! Well—that happened to me the other night when I attended a private screening of 'LILI'. Never before have I had the pleasure of seeing a more beautiful, tender, glorious picture! My only regret is that we cannot show it in our Malco Theatres. This is a MUST picture. It will bring joy and happiness to all people of all ages from four to eighty-four. This testimony is unsolicited. It is my pride in being identified with an industry which can give such joy and happiness to millions of people that prompts me to make this statement."

(signed) M. A. LIGHTMAN





## "I WILL PROMOTE 'LILI' WITH A BIG CAMPAIGN"

states Fred J. Schwartz, President of Century Circuit, Inc., N. Y. Says Mr. Schwartz:

46 It looks like it may be months before 'LILI' is available to us since it will soon be rounding out half a year at its first run on Broadway and continues strong. Our theatres will place a big promotion campaign behind 'LILI' because we know from the experience of other engagements it pays off. This industry needs pictures with the wonderful qualities of 'LILI'. It is warm, human, romantic, a thoroughly entertaining Technicolor musical that is truly a credit to the entire industry. We consider it a privilege to get this attraction and urge every fellowshowman to book it and get behind it.??

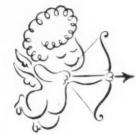
(signed) FRED J. SCHWARTZ

#### NATIONWIDE ACCLAIM!

- "A total delight."
- -Life Magazine
- "One of the most ingratiating motion pictures imaginable."

  —Newsweek
- "Something rare in musicals, gay, imaginative and heart-warming." —The Saturday Review
- "A beguiling film, full of infectious tunes and dances."

  —Parents' Magazine
- "Picture Of The Month."
  - -Seventeen, Parents' and American Magazines
- "Leslie Caron rates an Academy Award nomination for her make-believing in 'Lili'."
  - -Ed Sullivan in nationally syndicated column



## 12 TIPS TO MAKE "LILI" A DILLY!

- 1. Tie-in with a favorite local enterprise, Boys' club, local charity or other popular movement to sponsor a showing the night before regular opening. Local newspaper or prominent radio or TV personality is helpful to hypo the tie-up. This creates long-range publicity.
- 2. The caricature ads (similar to drawings on this spread) have proved successful. They are available in supplement to pressbook. Start teaser ads at least ten days in advance.
- **3.** Follow same designs on house front displays as on ads.
- 4. The trailer is a great selling medium. Run it two weeks in advance.
- 5. Try to "circus up" theatre opening night, if possible with small portable carousel or other rides. Balloons imprinted with "LILI" are available for use in quantity in lobby, tied to marquee, etc. See pressbook.
- 6. Do an advance "teaser" posting campaign. One-sheets, black and white, with copy: "'LILI' is coming to (imprint theatre name)" or "Keep your eye on 'LILI'"—are very effective. They are available at National Screen Service.
- 7. TV has proven most effective in selling "LILI". It lends itself to this medium; copy should be simple, heart-warming type. TV slide is available. Where there is no TV, radio will do as well.
- 8. Very effective photographic blow-ups of Leslie Caron as "LILI" are available in various sizes. Use them for window displays, in theatre lobby, etc., See pressbook.
- 9. Get the younger folks interested by planting the coloring contest as illustrated in the pressbook.
- 10. Go after your music shops and disc jockeys with the catchy tune, "Hi-Lili-Hi-Lo". Available on M-G-M records.
- 11. Take advantage of the many tie-up stills illustrated in pressbook. Also for lobby display, 11 x 14 full-color scene stills available through National Screen Service.
- 12. Give "LILI" the send-off it merits. As the manager, put your personal guarantee on this attraction. You won't go wrong and your patrons will thank you for urging them to see it.

M-G-M presents in Color by Technicolor "LILI" starring Leslie Caron • Mel Ferrer • Jean Pierre Aumont • with Zsa Zsa Gabor • Kurt Kasznar • Screen Play by Helen Deutsch • Based On a Story by Paul Gallico • Directed by Charles Walters • Produced by Edwin H. Knopf

## LABOR DAY

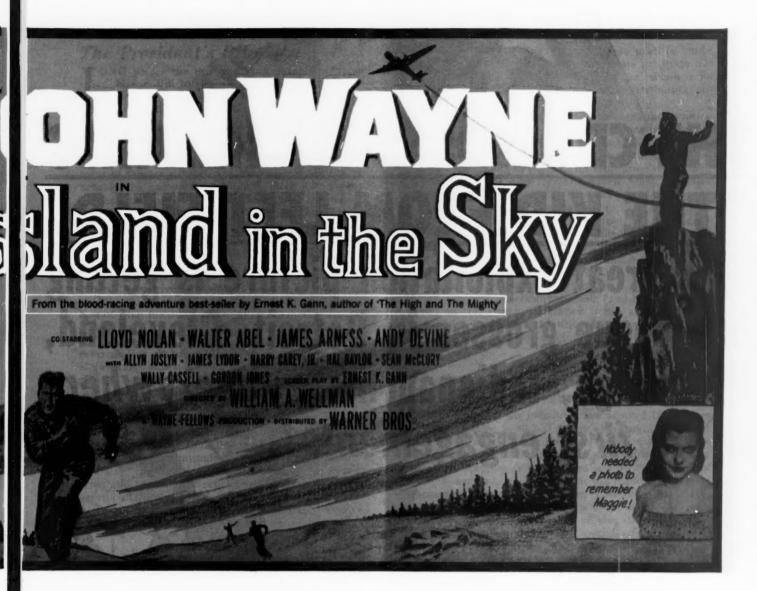


ALL ITS THRILLS THRILLINGLY
HEIGHTENED BY

WARNER PHONIC SOUND

ON WIDE OR

## ATTRACTION



PREVIEW REACTION:
TERRIFIC! TERRIFIC!
TERRIFIC!

"ISLAND IN THE SKY"
IS A STORY
IN A THOUSAND
--FROM WARNER BROS!



## THE CROWDS ARE CHEERING D FROM LEFT

This great exploitation picture is getting big-league grosses in Detroit, Cleveland, Pittsburgh, Indianapolis . . . everywhere in its first engagements!



Kid FROM Left Fie

LEONARD GOLDSTEIN · HARMON JONES Written by JACK SHER

GET THE PRESSBOOK!

Put all the great selling angles to work for you!

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!



## MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

QP

MARTIN QUIGLEY, IR., Editor

Vol. 192, No. 6

August 8, 1953

#### The President's Dilemma

ONG before the deadline arrives for action on the Mason Bill to abolish the Federal tax on motion picture theatre admissions (midnight Friday, August 7th) this issue of The HERALD will be enroute to readers. Reports from Washington indicate that should President Eisenhower decide to sign the bill and thereby make it law, he would not do so until shortly before the deadline. On the other hand, the adjournment of Congress last Monday night relieved the President of the compulsion of taking action if he wished to block the measure. When Congress is in session the President must sign or veto bills sent to the White House within ten business days or they automatically become law. When Congress is adjourned, the President may sign bills or allow them to die through the use of the so-called "pocket veto".

COMPO delegates led by Robert Coyne, general counsel, were given a friendly interview by the President on July 30. At the time Mr. Eisenhower gave no indication of what his decision would be. Favorable omens for the industry are that the Mason Bill passed both houses of Congress virtually unanimously and that any ultimate revenue loss to the Treasury from the Bill is small. Unfavorable omens are that the Administration has been seeking to balance the budget—now more unbalanced than ever in peacetime—before lowering taxes and powerful groups in other industries object to motion picture theartes getting tax relief first.

Whether the President signs the Mason Bill as he should, or not, the COMPO tax committee and all exhibitors have a continuing responsibility to make the admission tax situation better understood by their local press and public. Tax relief would be not only for the benefit of theatres but for the communities they serve. A significant part of the social and commercial life of a community dies when a theatre closes its doors.

#### **Arbitration Redivivus**

SINCE arbitration was so solemnly and definitely buried by the industry in the Fall of 1952, it might be appropriate to refer to its disinterring as "arbitration redivivus", meaning "revived or born again". How long arbitration, or rather the illusive dream of a workable arbitration system within the industry, may survive in the present not-too-friendly atmosphere is unpredictable at this time.

No matter what ultimate effects the final report of the Senate Small Business committee will have on motion picture trade practices, one result of the release this week of the report is that arbitration—after months of absence—has returned to the industry headlines. The committee feels that an effective arbitration system is a "must" for ameliorating industry trade practice problems. The recommendations of the Senate group do not carry the weight of command but they are certain to be attentively studied by exhibition and distribution authorities.

The report of the Senate Small Business subcommittee which held hearings on motion picture matters divides the blame for collapse of the 1952 arbitration plan between Allied and the distributors. It was asserted that Allied's "slamming of the door on arbitration constituted a betrayal of the very interests which Allied professes to champion" and that the distributors "acted improperly in permitting their representatives to draw up a draft which substantially changed the provisions of a draft formulated earlier by a duly-constituted group."

These sharp words about the actions of Allied leaders and distributor representatives notwithstanding, the way is now open—as soon as ruffled feelings smooth down—for renewed arbitration negotiations. As the Senate Small Business subcommittee feels (and has been often noted on this page), arbitration is not a panacea "but it would provide an inexpensive and expeditious means of settling many of the exhibitor complaints relating to trade practices."

#### To Gimmick or Not

OME within the industry have adopted the custom of referring to all 3-D scenes where an object comes forward of the stereo window as "gimmicks." These "gimmicks" are variously praised and derided. Properly speaking, bringing action forward is a legitimate part of 3-D. It certainly is the part that has made the greatest impression on theatre audiences. However, like everything else, such action needs to be properly done. It should fit in with the action of the story, otherwise naturalness is lost. Like any special effect, it can be done too much. On the other hand, action forward of the stereo window brings to the spectators an unique feeling of intimacy with the action of the screen story. Hollywood is not faced with the decision on 3-D, as some assert: "To gimmick or not." Rather it is a matter of using the 3-D technique to best advantage.

¶ The vitality of an outstanding motion picture of special interest has never been better demonstrated than the runs of "Fantasia" at the Studio One theatre in London. This week the Walt Disney feature opened its tenth "season" there. It has played the same theatre a number of weeks in ten of the past eleven years. In 1952 it ran fifteen weeks.

-Martin Quigley, Ir.

## Letters to the Herald

#### For the Reviewers

TO TERRY RAMSAYE:

What a question you ask in your column of July 18, 1953! "Why must the lay press elect to give experting attention only to theatrical entertainment!" That is what you profess to want to know!

We have never met and I know you only through your column, which I read and enjoy each week. But I know you well enough, even so, to recognize you behind those false whiskers. You've been in the business more than a year or two and I'll bet you know the answer to that one very well indeed.

The lay press elects to give experting attention to theatrical entertainment—and to books, baseball, records, radio and television—because the public (ticket buyers at the box office) does not have a chance to

box office) does not have a chance to inspect the merchandise before buying. They can't return it if it doesn't fit or because it turns out to be a different color than it looked under the flattering lights in the showroom. They can't tell if it's a stinker from either the ads or the lobby displays,

can't judge its quality from the trailers.

Without the reviews—and sometimes with
them, since I certainly don't pretend that all
reviewers are right either—or honest—they
would be buying a hour without pecking
under the veil, which would be a worse
bargain than buying a pig in a poke.

Now, few people are actually influenced in how they will spend their movie money by a reviewer's opinion. They know what they like and, if they follow a reviewer's words at all, they know they do not necessarily or even usually dislike the same things he does.

We reviewers don't consider ourselves shopping guides. All most of us expect to do is write interestingly and informatively in the hope that someone will want to read what we have to say. I myself deny any apocalyptic vision, messianic mission or desire to lead anyone at all out of the wilderness of their own personal taste in entertainment.

My opinion on a movie has my name above it and doesn't necessarily represent the opinions of my newspaper or of anyone else, living or dead—a point of view which I take care to emphasize from time to time. It has no more validity or universality than the opinion of anyone else, except for the weight of greater experience. I see more movies than most people do and care as much about them as anybody.

Those who read my reviews and disagree—and their name is legion—aren't guided by what I say at all. Nearly all the minority To Martin Quigley:

I very much admired your reasoned statement of the argument in your editorial in the HERALD Aug. I for adherence to the Association's Production Code. It perhaps is not a new point, but I've never before seen it articulated. It ought to persuade all your readers. I wish it could be made certain that everyone of importance and responsibility in the industry did read it.—SIDNEY SCHREIBER, Secretary, Motion Picture Association of America Inc.

who flatter me by saying they always agree with me will go further and say that they go on to see the picture anyway to see if I have fallen apart or something.

However, if a reviewer warns them of a bad picture—and there are some bad pictures—and they go to see it anyway, they can't blame him, or the movie—maker, or the theatre-owner, or the sometimes misleading advertising. They can just kick themselves in the pants 85c worth. But they won't quit going to movies, which they might do if they hadn't been warned and rather felt that someone, somewhere should have told them the truth about the merchandise.

Take as an exemple the pants-buying public, which includes you and me.

If we had to buy suits in a sealed package, guided only by the shop's advertising, had to pay for them before we tried them on or saw what color and style they were, we would not only be mad as hell most of the time but we would go around in some mighty strange-looking pants.

I'll just bet, if that were the case, newspapers would review pants just as thoroughly, and even more caustically, than they review movies. And I'll bet you would thank them for it.—ALEX MURPHREE. Drama Editor, The Denver Post.

#### Appreciates

TO TERRY RAMSAYE:

Just a few words to tell you again how much I appreciate your writing in the HERALD. Found your article on Russia (July 11) very enlightening and entertaining. Got chuckle out of your reference to the popcorn idea.

Looking forward to many more years of your fine editorials.—CHARLIE JONES, Dazen Theatre, Elma Jorea.

#### MOTION PICTURE HERALD

August 8, 1953

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ALTEC cuts cost of stereophonic sound units for theatres Page 19

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#### Most Unfair Tax

TO THE EDITOR:

I think that the 20 per cent admission tax is the most unfair tax we have. Why not tax a bottle of pop. A man does not need a bottle of pop any more than he has to see a movie, yet that is one item that has been tax free.—EXHIBITOR, Lorain Theatre, Armour, S. Dak.

NEW theatre chain is in the offing. Joseph M. Schenck, chairman of the board of United Artists Theatres and a principal financial factor in Magna Corporation, developing a new wide screen process, this week confirmed reports he is discussing amalgamation of his circuit possibly with the Golden Gate, Skouras, and Rowley chains. He denied the move was aimed at greater buying power and commented national buying for loca! situations was impractical, and also denied Magna was involved. He did say technical changes are coming rapidly and a national organization could "handle today's problems of change and progress."

- ▶ Theatres are always there with public service. The Stanley, in Utica, has been running Saturday shows of two hours of westerns plus cartoons, and asking only six empty pop bottles. The reason: a shortage of pop bottles. The Central New York Bottlers Association needed help.
- ▶ Possibly coming from J. Cheever Cowdin, banker and film industry factor, is a program which will let a curious industry know how he proposes to use films to aid the American message. Mr. Cowdin, deputy administrator of the motion picture division of the Government's overseas information agency, had been awaiting a budget, which Congress now has set at \$75,000,000,
- Another research program is attempting to plumb the strange public mind. Producer George Pal, in conjunction with Dr. Mason Rose, director of the National Foundation for Psychological Research, is on a project which involves using features and a special film for "testing emotional and psychological responses." Mr. Pal's "War of the Worlds" is one of the features. Mr. Pal says the project goes deeper than others, and he expects "more significant reaction strata." Also, more publicity.
- No more of this staying out of the country for 17 months to escape U.S. taxes. One of the last things Congress did was to repeal the exempting legislation of 1951. However, it has been qualified. The Senate

## On the Horizon

added an amendment excepting earnings up to \$20,000. The original idea was to get people to accept work overseas for the "Point Four" program of international aid.

- Denmark now admits Mr. Goldwyn was right to film "Hans Christian Andersen." The newspapers there are saying the country is being crowded by Americans, even those warned of lack of accommodations; and that this must be due to the picture. There are 50 per cent more American visitors there this year than last. Originally, the critics decried "liberties" taken with the life of their great personality.
- New York is not the only place to report box office sensations. Similar news is coming from Chicago. The Oriental, playing 20th Fox's "Gentlemen Prefer Blondes," headed for the best business since it went into a films-only policy last year. Its first week was a record \$50,000. Also doing very well in the Windy City are "I, The Jury", "Pick Up On South Street", "Cinerama" and "The Moon is Blue".
- ▶ If there be any among present company still fuzzy about the shapes signified by the various aspect ratios they can get them clearly and quickly into mind's-eye-view by visualizing a screen 10 feet high and as many feet wide as the decimal-pointed numeral in the ratio equation will read after the point is moved one integer to the right. Try it out with one aspect-ratio and the rest come tumbling.
- Legislation to give Federal courts discretion to award less than treble damages in anti-trust suits has been slowed by the serious illness of the bill's proponent, House Judiciary Committee chairman Reed (R., Ill.). The bill is definitely dead for this session, might be revived early next year.

- ► The adoption by the Screen Actors Guild of a by-law making it a requisite of applying for membership that the applicant disavow present and future membership in the Communist Party or "any other organization that seeks to overthrow the government of the United States by force and violence" is rather more likely than not to be emulated by other guilds and unions in the film industry, for the SAG's 17-year record of upstanding service to its membership and to the screen has distinguished it as a leader that any organization can follow unabashed.
- ▶ Nip this one while it's small, fellows! Out in Kansas City, a home owner is giving shows for the neighborhood—on his television set, with the 21 inch screen. Mr. and Mrs. Manuel Solis, so it is reported, each night wheel their set to the open doorway facing the back yard, and attract as many as 125 neighbors on a fight night, for instance. Mrs. Solis is quoted as saying the shows keep the kids off the streets. And away from the theatres, too.
- A really smart use of TV, this is, and using the film medium to advertise the film medium. First, Art Baker's "You Asked for It" show contrasted classic film fights: it displayed clips from the old "The Spoilers" and others from "Shane." Secondly, the same show is contrasting classic escapes: the one in "Terror Island," in which the real Houdini escapes from an underwater sealed box, and the one in "Houdini," in which Tony Curtis does the same. Paramount gets the credit, all along.
- Columbia has a coveted break this week. The current issue of "Colliers," telling in two pages about Frank Sinatra's campaign for a part in "From Here To Eternity", also of course is a remarkable boost for the picture.

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## This week in pictures







GUESTS, at the Paramount Jubilee showings. Above, at Cincinnati, M. Noble, Roxy, Lockland, Ohio; Herb Gillis, branch manager; Mr. and Mrs. Frank Weitzel, JUR Circuit; and Mrs. Noble. At the left, in Chicago: above Bob Allen, sales manager; Saul Horowitz, Balaban and Katz; Roy Rogan, Publix Great States; Harry Lustgarten, and Jerry Winsberg, B & K; and Jim McCullough, Publix Great States; below, Charles Becker, Alamo; J. H. Stevens, branch manager; Basil Charuhas, Montclaire; and Morris Solovy, Stony.



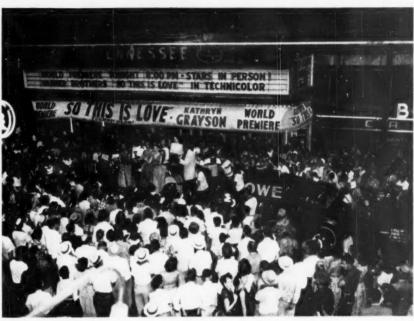
MGM SHORTS PRODUCER Pete Smith meets some old associates on the set of "Kiss Me, Kate." At the left, Jack Cummings, producer; Mr. Smith; George Sidney, director; and Dave O'Brien, writeractor-director.



THE REV. THOMAS F. LITTLE, above, assistant secretary of the National Legion of Decency, this week was designated executive secretary, succeeding the late Very Rev. Monsignor Patrick J. Masterson. Born in New York and a graduate of the Gregorian University in Rome, he was appointed to the Legion in 1947.



IN LONDON, at the trade screening of Paramount's "Roman Holiday," Margaret Rawlings, Lady-in-Waiting to Queen Elizabeth, chats with Paramount British production chief Richard Mealand.



OPENING NIGHT CROWDS watch ceremonies in front of the Tennessee Theatre, Knoxville, for Warners' story of singer Grace Moore, "So This Is Love." The film premiere was the climax of a state celebration.



MEETING, in New York, of Warners' Eastern district. Seated, Bernard R. Goodman, exchanges supervisor; I. F. Dolid: Jules Lapidus, Eastern and Canadian division manager; Norman Ayers, Eastern district manager; and Robert Smeltzer, Washington. Standing, Charles Bailey, shorts; Ben Bache, Washington: Max Birnbaum, New Haven: Ray Smith, Albany: Ralph lannuzzi, Boston: Nat Marcus, Buffalo: Robert A. McGuide, auditor of exchanges; and Ben Abner, New York.



AS THE WASHINGTON VARIETY TENT presented to the Arlington-Fairfax Heart Association a 16mm projector and screen. At left, R. Wade Pearson, Variety governor; Victor Orsinger, chief barker; Mrs. Anna Van Sickler and H. H. Coiner, of the Association.





## TAX UP TO PRESIDENT AS CONGRESS ADJOURNS

#### Pocket Veto Possibility As Trade Waits for Eisenhower's Decision

WASHINGTON: The adjournment of Congress Monday night left the fate of the Mason admission tax revision bill in the hands of President Eisenhower—with no hope of Congressional reversal should the bill receive the Chief Executive's veto.

The deadline for Presidential action on the measure was midnight Friday, August 7. If the President had not acted by that time, the Mason bill was scheduled to die the victim of a "pocket veto," bringing to a close one of the motion picture industry's most intensive legislative campaigns, no less remarkable because of the final defeat.

#### May Be Part of General Tax Revision Measure

If the victim of a veto, either outright or pocket, admission tax revision was certain to come up before the next session of Congress opening in January. Consideration then would probably be included with that of a number of other hard-pressed industries in a general revision of all excise taxes.

Film industry spokesmen, who have been working here on the current tax campaign, were reticent about disclosing plans for a new campaign until the fate of this one was decided. However, it was generally believed that any relief forthcoming in the next session of Congress would fall short of the flat repeal of the 20 per cent tax voted by this session of the House and Senate.

At mid-week, with still no formal indication of what the President had in mind for the bill, the atmosphere in the capital was heavy with rumors. No action was expected before Wednesday since the President was in Seattle attending the conference of state governors.

Last Sunday Col. H. A. Cole, co-chairman with Pat McGee of the Council of Motion Picture Organizations tax committee, announced that the industry was making no further efforts to contact the President himself although further conversations were being held "at the White House level," indicating White House staff members. "The President," said Col. Cole, "gave us a good hearing, gave us twice as much time as he had promised. We can't accomplish any more with another (Presidential) conference."

Meanwhile, COMPO's last minute efforts to contact newspaper and radio reporters, opinion makers evidently overlooked in the industry's initial drive to educate the lawmakers, began to pay off, be it though somewhat belatedly.

Among the newspapers during the last ten days who have called, editorially, for the President to sign the Mason bill, are the

## OTHER INDUSTRIES ANGRY, PRESIDENT TOLD SHOWMEN

WASHINGTON: "A sympathetic and friendly" reception was given to the film industry delegation which spent 25 minutes with President Eisenhower at the White House last week, but the President gave no indication at that time what he planned to do with the Mason admissions tax relief bill.

Heading the five-man delegation were Col. H. A. Cole and Pat McGee, co-chairman of the Council of Motion Picture Organizations tax committee. Others were Senator Carlson (R., Neb.), a member of the Senate Finance Committee and one of the President's closest advisers during last year's campaign; Robert Livingston, Lincoln, Neb., exhibitor, and Robert W. Coyne, COMPO executive secretary, who presented the industry's case to the President.

Following the 20 minutes during which the industry representative talked, the President spoke for about five minutes, Col. Cole reported later. Among other things, the President indicated he had been embarrassed by the industry's success in getting its bill through Congress, because the President had announced earlier that all excise revision should wait for next year. Now other industries are angry, the President told the exhibitor leaders.

#### Coyne Regrets "Choice"

In his opening remarks to the President, Mr. Coyne said that it was "a tragic single choice" that had pushed the film men first to their Congressmen at home, then "to Congress and the Treasury here, and finally to you."

Mr. Coyne then went into three points of issue on the bill: effect on revenue, public benefit and discrimination.

Concerning the first point, he stated: "On April 1, when we appeared before the Ways and Means Committee, theatres were closing at the rate of three a day. We predicted stepped up closings to reach 5,000 a year. Now, three months later, they are closing at a rate of 10 a day; at the rate of 3,800 a year, and accelerating. . . . 5,000 more theatre closings—indeed, 2,000 more—and film producing companies cannot exist.

#### Predicts Revenue Drop

"We've seen theatre industry taxes plummet from 450 millions to 260 millions in five years. They will dive another 100 millions in the next 12 months with this tax on and 5,000 theatres will close. With the tax off, the Treasury will not be harmed for with 5,000 theatres taken out of the red, the Treasury will get four millions more from all theatres in corporate and other taxes than it would from all taxes (including admissions) if these theatres close."

On the second point, Mr. Coyne flatly denied that the public will not benefit from the tax revision.

the tax revision.

"The public," he said, "will benefit through reduced prices where theatres are at a reasonable profit level now. Where theatres are losing money and closing—cannot continue to exist—theatres that are to close because of these losses—they will, frankly and honestly, take advantage of this tax, totally or in part, in order to continue in business."

Saying that it had been charged that tax revision meant "discrimination" in favor of the film industry, Mr. Coyne admitted simply that it was. "It's the same discrimination," he said, "you use when you throw a life belt to the foundering swimmer rather than the swimmer with a fingerhold on the dock."

In conclusion he stated that the industry could not stand the tax for another year and, "if we fail here, for us there is no second chance"

"New York World-Telegram and Sun," the "Brooklyn Eagle," the "Albany Times-Union" and the "Washington Times-Herald," all opinion-makers of the first rank. Earlier some other powerful newspapers and widely read commentators had blasted the measure on grounds which the industry found to indicate a lack of information about the industry, more than any positive facts.

Paul Raibourn, vice-president of Paramount Pictures Corporation, was one of the first to answer a critical editorial appearing in the "New York Times," July 29. His letter, appearing on the editorial page of the "Times" the following day, scored what he called the newspaper's "complete disregard of facts and figures which were furnished to every Congressman and which demonstrated that the motion picture industry is the single example in all industry—including all other elements of the amusement industry—which has a record of severely declining income in the face of violent inflation in all other incomes."

## SENATE REPORT URGES ARBITRATION, POLICING

#### Chides Individuals for Breakdown of Talks; Asks No Legislation

WASHINGTON: The Senate small business subcommittee on Tuesday officially made public its report on the investigation of industry trade practices.

There were no substantial changes from the original draft reported last week which recommended that a "voluntary system of arbitration within the motion picture industry" be set up, and that the anti-trust division of the Justice Department undertake "a more forceful and vigilant policy in assuring compliance with the decrees resulting from the extensive litigation against the major motion picture companies."

Two new recommendations were added and some of the sharply-critical language aimed at Allied States and its general counsel and board chairman, Abram F. Myers, in the original draft were toned down somewhat, and all reference to Mr. Myers by name was deleted.

#### Recommends Elimination Of Admission Tax

The additional recommendations made by the committee which were not included in the original draft are; elimination of the 20 per cent Federal admissions tax; and consideration by the appropriations committees of Congress of the anti-trust division's complaint that it lacks adequate personnel to handle the problems before it. "However," the report adds, "the committee feels that the development of a satisfactory arbitration plan would relieve considerably the burden of the anti-trust division."

The early draft criticized Mr. Myers for "summarily rejecting" the 1952 arbitration draft and specifically declared that the subcommittee feels film rentals should not be arbitrated. It urged all branches of the industry to promptly resume work on a new arbitration system, and that Allied and other exhibitor groups start the ball rolling.

Recent activities of the Anti-Trust division in enforcing the anti-trust laws and consent decrees leave much to be desired, the report states. It also expresses the hope that the new Justice Department administration will do a better job.

No legislation is recommended by the subcommittee in the report. Neither is there any suggestion that the consent decree be reopened.

Testimony given the hearings clearly indicates that motion picture exhibitors are operating a sick industry, the report states. It points out that while disposable income rose 40 per cent between 1947 and 1952, the

#### The Committee Recommends:

WASHINGTON: A summary of the highlights of the Senate Small Business sub-committee's report follows:

The sub-committee favors renewal of efforts for an industry arbitration system.

Allied States and its general counsel, Abram F. Myers, by implication are criticized for rejecting the industry arbitration plan.

criticized for rejecting the industry arbitration plan.

The sub-committee specifically states film rentals are not properly arbitrable.

Absence from last year's plan of arbitration of rental disputes was the principal ground for Allied rejection.

The sub-committee recommends stronger enforcement of the anti-trust laws and consent decrees by the Department of Justice. It does not recommend new legislation or reopening of consent decrees.

It indicates that basic economic ills rather than practices raise dissatisfaction in the industry.

It recommends elimination of the 20 per cent admission tax.

proportion going to theatres dropped 20 per

The subcommittee has no illusions that any single recommendation will completely change the picture, the report continues. It states that the impact of TV and changing recreational habits are "basic facts of life which must be faced and met by exhibitors. It may unfortunately be true that changes in our living habits threaten the closing of many theatres, not matter what action may be taken. On the other hand your committee is convinced that a portion of the problem arises in past actions taken by the Federal government and by an unwillingness of Government agencies to take necessary and proper steps at this time to afford wholly proper support to the independent exhibitor. This does not call for subsidies or financial aid, but rather for quasi-judicial decisions which are completely in keeping with the free-enterprise traditions of our economy."

#### Independent Exhibitor Importance Stressed

Stressing the importance of the independent exhibitor to the industry as a whole, the subcommittee says that the record clearly shows that the independents have a "multiplicity of grievances against the distributors." The question before the committee, the report states, was how best to meet these grievances "in order to stem the tide of failures among independents and to bring better order to the industry."

On the basis of the hearings, the report continues, "Two media suggest themselves as the best means for achieving these objectives. The first is a voluntary system of arbitration within the industry. The second is a more forceful and vigilant policy on the part of the Anti-Trust division of the Justice Department in assuring compliance with the decrees resulting from the extensive liti-

gation against the major companies."

Abitration is not a panacea, the report states, "but it would provide an inexpensive and expeditious means for settling many of the exhibitor complaints relating to trade practices. Such matters as clearances and runs, pre-releases and competitive bidding would lend themselves to arbitration. The record indicates these constitute the great bulk of exhibitor complaints."

The 1952 arbitration plan "impresses your committee as being a sound starting point for the resumption of negotiations on arbitration," the subcommittee says. "The fact that the best minds of all the major segments of the industry could agree on such a document gives hope of general adoption of such a plan," the Senate committee report said.

#### Does Not Believe Rentals Subject of Arbitration

"This committee does not believe that film rentals should be the subject of arbitration. The distributor is entitled to receive the best possible price for his product and the exhibitor should not be entitled to dictate the price he will pay. Exhibitors would never agree to make whole a producer or distributor who lost money on a picture. Conversely, neither should a distributor be required to insure a profit to every exhibitor. The law of supply and demand should govern to the maximum possible extent consistent with the anti-trust laws."

The great majority of exhibitor witnesses "would be happy to see the adoption of an arbitration plan which would encompass matters other than film rentals," the report states.

It is the fervent hope that responsible representatives of Allied and the other exhibitor groups will be take the initiative in reopening the negotiations on arbitration, it says,

(Continued on page 16)

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#### FOR PARAMOUNT WEEK SEPT. 6-12

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### GREGORY PECK AUDREY HEPBURN

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ROMAN HOLIDAY

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Timeliest drama of our time. Filmed on the spot in Korea.

HAL WALLIS'
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## THOSE REDHEADS FROM SEATTLE IN 3-D

Color by TECHNICOLOR

Starring

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GINGER ROGERS WILLIAM HOLDEN PAUL DOUGLAS

in

## FOREVER FEMALE

with JAMES GLEASON
and Introducing
PAT CROWLEY

All In Addition To Current Hits Like: SANGAREE

## with Paramount's greatest centration of big profit attractions

#### **SEPTEMBER**

Trade-shows clocked more laughs than any picture they've made.

DEAN JERRY MARTIN and LEWIS

THE CADDY

Co-starring DONNA REED Stereophonic Sound

#### OCTOBER

First engagement, Atlantic City, sensational. Next on Broadway at the Mayfair.

## THE WAR OF THE WORLDS

Color by TECHNICOLOR For Panoramic Screens Stereophonic Sound

#### OCTOBER

"Greatest of the great new pix, and one of all-time greats."
—Hollywood Reporter

## BING CROSBY CLAUDE DAUPHIN

A Perlberg-Seaton Production

LITTLE BOY LOST

BOB HOPE TONY MARTIN ARLENE DAHL ROSEMARY CLOONEY

> HERE COME THE GIRLS

Color by TECHNICOLOR

JOAN FONTAINE
JACK PALANCE
CORINNE CALVET

FLIGHT TO TANGIER IN 3-D

Color by TECHNICOLOR Stereophonic Sound



America's favorite cartoon character—in the biggest novelty short entertainment in years! Another proof that there is no substitute for

**Paramount Shorts** 

## SENATE

(Continued from page 13)

At another point, the report, says that distributors must share with exhibitors the blame for the failure of the arbitration negotiations. It states that the distributors "acted improperly in permitting their representatives to draw up a draft which substantially changed the provisions of a draft formulated earlier by a duly-constituted group."

The hearings' record is filled with complaints against the Anti-Trust division, the report declares. "It is quite clear that the performance of the division has left much to be desired. After winning one of the greatest victories in the history of anti-trust litigation, the Department of Justice has seemingly been resting on its laurels in recent years."

#### Cite Exhibitor Complaints Of Little Consideration

Exhibitors complained that they got little consideration from the division or unfulfilled promises to do something, the report continues. "Spokesmen for the Department of Justice admitted tacitly that they are illequipped to discharge their responsibilities under the court decrees," the subcommittee says, "They alluded to the heavy volume of complaints from exhibitors and at the same time admitted they are woefully understaffed."

The subcommittee says anti-trust officials try to handle complaints "by the easiest available means, by correspondence and conferences with the distributors complained against. The difficulty with that approach is that the division is prone to accept whatever concessions the distributors will make but is reluctant to pursue a complaint on its merits. The result is the exhibitor gets only that relief which the distributor is willing to grant and must enter into private litigation if he is not satisfied."

The Anti-Trust division, the report recommends, "must adopt a more objective approach on exhibitor complaints and must be more aggressive in its role of enforcing the decrees and anti-trust laws. This is not to suggest that the division should file an anti-trust action every time an exhibitor complains. Litigation in and of itself is not cure for the ills that plague the motion picture industry. Your committee does feel, however, that the adoption of a more aggressive policy by the Anti-Trust division would restore confidence in that office and would consequently, result in fewer private suits in the motion picture industry."

#### Complexity of Problems Cited in Report

The film industry's problems are complex and do not lend themselves to easy solution, the report admits. "It is apparent, however, that arbitration and the Anti-Trust division can lead the way out of many of the difficulties besetting the independent exhibitor today," the Senators declare. "The committee has no power to impose an arbitration system on the industry. It can only hope that the spirit of responsibility and

### REPORT CITES "ABLE" INDUSTRY LEADERS

WASHINGTON: In urging the speedy setting-up of an arbitration system, the Senate small business subcommittee in its report declared that the industry, "both exhibitors and distributors, have able leaders whose record of performance in the past augurs well for the future.

"The prosperity of this great industry rests upon their willingness to sit down together and work out their problems in good faith and with prudence and common sense."

urgency which motivated responsible industry representatives to undertake arbitration negotiations in 1952 will again move the same parties to the same steps in 1953.

The report seems to agree that exhibitors had valid criticisms of the pre-release practice, especially in view of the increasing number of pre-release films. But it also notes that Mr. Keough suggested that distributors be held to two pre-releases a year and that pre-releasing be included in the industry arbitration plan. "Such statements," the report says, "indicate that distributors do understand that extensive use of the pre-release practice is injurious to exhibitors and and that they are willing to consider effective remedies."

#### Says Zone System Give Rise to Violations

On competitive bidding, the report says that decree violations very easily grow out of the zone system and the frequency of zone changes. It criticizes the Justice Department for not investigating the situation in the Los Angeles area. Testimony given the subcommittee indicates that Paramount has used compulsory competitive bidding there, the Senators say. In view of the past position of the Anti-Trust division opposing compulsory bidding" the report states, "it seems that the division should investigate the system in effect in Los Angeles, which was imposed contrary to the wishes of many affected exhibitors. There is hardly a distinction between compulsory bidding ordered by a court and that imposed by a distributor.

On Monday Sen, Schoeppel made public a wire he had received from Mr. Myers as well as his answer.

#### Myers and Schoeppel In Exchange of Views

Mr. Myers declared that reports of a "proposed report" on the subcommittee's hearings, indicated that the subcommittee had "accepted in its entirety the testimony of Austin Keough. . " Sen. Schoeppel told Mr. Myers that "it would be incorrect to assume or charge that the committee is critical of exhibitors or exhibitor organizations when, in fact the responsibility lies at the door of one or two intransigent individuals whose personal views may have unwittingly harmed the cause the very organizations they seek to effectively represent."

## MGM Sets Sales Meet, Screenings

MGM domestic and international sales executives from all over the world will be invited to the studio in September, it was announced Thursday by Dore Schary, studio head, following conferences during the past week with executives of the company.

Enthusiasm for the 10 important pictures screened for the executives and scheduled for fall and winter release, it was stated by Charles Reagan, domestic distribution chief, and Arthur M. Loew, vice-president of Loew's International, resulted in the decision to arrange a series of "see for yourself" showings at a sales meeting to be held in California.

Following these Coast showings special "see for yourself" trade previews in approxmately 100 cities will be set up.

Nicholas M. Schenck, president of Loew's Inc., Charles Moskowitz, treasurer, Charles Reagan, general sales manager, and Howard Dietz, advertising and publicity vice-president represented the home office in the meetings with Mr. Schary and members of the studio executive board.

Mr. Reagan returned to New York last Friday to start immediate arrangements for bringing the sales heads to the studio.

Howard Dietz left over the weekend to put into effect a program for aggressive national advertising, promotion and exploitation campaigns, formulated at the meeting, which will be coordinated with the release of the new product.

Since all MGM pictures will be filmed in wide-screen with sterephonic sound, the company heads believe it is highly important that every member of the sales organization be familiar with the various media.

Among the important pictures screened at the studio or at sneak previews and which will be shown to members of the MGM sales organization are: Mogambo, Take the High Ground, Kiss Me Kate, The Long, Long Trailer, Torch Song, Easy to Love, Fort Bravo, All the Brothers Were Valiant, and Rhapsody. Kiss Me Kate is the first musical to be produced in 3-D, and Fort Bravo the initial production filmed in MGM's own wide-screen process. All the pictures are either in color by Technicolor, Ansco or Eastman Color.

#### Iron Curtain Countries Enter Venice Festival

Russia, Poland, and Czechoslovakia are sending entries to the Venice Film Festival after a lapse of six years. Their entries are: from Russia, "Sadko," "The Return of Vassili Bartniakov," and "Rimsky-Korsakov"; from Poland, "The Youth of Chopin," and from Czechoslovakia, "The Secret of Blood." Russia also has announced it will participate in the documentary and children's film festivals which precede the major event by nine days.

## Limit SW Cinerama Theatres

The Stanley Warner Corp, has agreed to limit the number of its Cinerama theatres in the United States to a total of not more than 24, and its production to not more than 15 pictures, it was disclosed Tuesday when the company filed its petition in the New York Statutory Court.

#### Carries Justice "Safeyuards"

The petition, which has the sanction of the Department of Justice, seeks court approval to amend the Warner consent decree. It carries "safeguards" in regards to exhibition, production and distribution of pictures in the Cinerama process which were insisted upon by the Justice Department. Under the petition S-W would be limited to not more than 24 Cinerama theatres at any one time, and further limited to one Cinerama theatre per city, except two each in the cities of New York, Chicago and Los Angeles. Included among the 24 theatres, it was stated, are the existing four Cinerama theatres in New York, Detroit, Chicago and Los Angeles.

As to production, S-W would be limited to the filming of not more than 15 Cinerama pictures until Dec. 31, 1958, the date when S-W's exclusive licensing agreement with Cinerama, Inc., expires. As to each Cinerama production, standard versions could also be produced by S-W, it was stated. On the distribution of the standard motion picture versions, the petition stated that S-W would at all times be enjoined from distributing such films. No such restriction was included on the Cinerama version.

#### Agree to Restrictions

The petition took note that S-W and Cinerama, Inc., have agreed to all the restrictions imposed by the Justice Department. The consent of Cinerama, Inc., the equipment manufacturing company, was needed in order to transfer its exhibition and production licensing agreement from Cinerama Productions, Inc., to S-W. As previously stated, the deal between S-W and Cinerama Productions grants S-W a five-year exclusive production and exhibition contract in return for a share in the box-office.

S-W asked that the bid to amend the decree, which bars the new Warner exhibition companies from engaging in distribution and limits its acquisition of theatres, be heard in court on August 12. The petition requested that the case be heard before Justice A. N. Hand at the court house near his summer home at Elizabethtown, N. Y. It notes that the deadline for consummation of the deal with Cinerama Productions is August 19.

In addition, Stanley Warner would be required to dispose of its stock in Cinerama by Jan. 10, 1959, or to deposit it under a voting

### Box Office Champions For July, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

### THE CHARGE AT FEATHER RIVER (Warner Bros.) (3-D)

Produced by David Weisbart. Directed by Gordon Douglas. Written by James R. Webb. WarnerColor. Cast: Guy Madison, Frank Lovejoy, Helen Westcott, Vera Miles, Dick Wesson.

### DANGEROUS WHEN WET (Metro-Goldwyn-Mayer)

Produced by George Wells. Directed by Charles Walters. Written by Dorothy Kingsley. Technicolor. Cast: Esther Williams, Fernando Lamas, Jack Carson, Charlotte Greenwood, Denise Darcel, William Demarest.

### IT CAME FROM OUTER SPACE (Uunversal-International) (3-D)

Produced by William Alland. Directed by Jack Arnold. Written by Harry Essex. Cast: Richard Carlson, Barbara Rush, Charles Drake. (Champion for second month)

#### SANGAREE

(Paramount) (3-D)

Produced by William H. Pine and William C. Thomas. Directed by Edward Ludwig. Written by David Duncan. Technicolor. Cast: Fernando Lamas, Arlene Dahl, Patricia Medina, Francis L. Sullivan, Charles Korvin, Tom Drake, John Sutton, Willard Parker.

#### SECOND CHANCE (RKO) (3-D)

Executive producer: Edmund Grainger. Produced by Samuel Wiesenthal. Directed by Rudy Mate. Written by Oscar Millard and Sydney Boehm. Technicolor. Cast: Robert Mitchum, Linda Darnell, Jack Palance.

#### SHANE

(Paramount)

Produced and directed by George Stevens. Written by A. B. Guthrie, Jr. Technicolor. Cast: Alan Ladd, Jean Arthur, Van Heflin, Brandon De Wilde, Jack Palance. (Champion for second month.)

trust agreement with a court-approved trustee, and then to make final disposition by Dec. 31, 1960.

Finally, Cinerama, Inc., would be required after Dec. 31, 1958, to consent to grant compulsory exhibition sub-licenses, production sub-licenses, and leases of exhibition and production equipment on a non-discriminatory basis and subject to the payment of reasonable royalties and rental fees.

#### Register The Robert Flaherty Foundation

To further the circulation and distribution in all media of motion pictures made by the late documentary film producer, Robert Flaherty, the Robert Flaherty Foundation was isued a certificate of incorporation at Albany, New York, last week. The understanding is the unit is non-profit, and the distribution of the product is for educational and cultural purposes, "in order that greater understanding among the different peoples and cultures of the world may be achieved." The incorporators are David Flaherty, Richard Griffith, Frances Flaherty, Mrs. Ellsworth Bunker, and Charles A. Siemmann.

#### Brandt's Acquires Bryant Lease

Bernard Brandt has acquired the leasehold for the Bryant Theatre, 42nd Street, between Sixth Avenue and Broadway, New York. He begins operations August 15.

### RKO Circuit Net \$92,240

Consolidated net profit of RKO Theatres Corporation and subsidiary companies for the second quarter of 1953 was \$92,240.54, after taxes and all other charges (including profit of \$5,569.59 on sale of capital assets, before taxes).

This compares with consolidated net profit for the second quarter of 1952 of \$36,935.60, after taxes and all other charges (including profit of \$9,253.99 on sale of capital assets, before taxes).

Consolidated net profit for the first six months of 1953 was \$417,602.32, after taxes and all other charges (including profit of \$19,323.45 on sale of capital assets, before taxes), as compared with consolidated net profit for the first six months of 1952 of \$174.802.99, after taxes and all other charges (including profit of \$16,518.55 on sale of capital assets, before taxes).

#### Paramount Releases "Money"

HOLLYWOOD: "Money From Home," Martin-Lewis 3-D Technicolor feature produced by Hal Wallis and retained by Wallis-Hazen when the company disbanded after completing its Paramount releasing contract, will be distributed by Paramount under a special one-picture deal made this week.

## Terry Ramsaye Says

## Bids Start In Chicago For "Robe"

## RESEARCH AND

HE impending issuance of a volume entitled "New Screen Techniques" by the Quigley Publishing Company brings some reflections on the inertia of the industry of the motion picture with respect to the instruments of its complex technology. A casual examination of the American industrial scene finds a decidedly aggressive pursuit of research generally, a sharp contrast with movie lethargy.

This book coming up may be a stimulus toward a constructive attitude for the tomorrows. That will have to come, or else. The motion picture of course will survive, come what may, but the process could entail some revolutions of organization and

ownerships.

So far as its technology is concerned—and technology is only part of the story—the motion picture industry is even yet not quite conscious that this is the electronic era. That became conspicuously evident with the arrival of electrically recorded and amplified sound. There was a period of vast alarum then lest "the Big Electricals" would be taking over. They would have taken over, too, except for two factors: I—their ineffectiveness in entertainment; 2—their wise reluctance in that political period to incur further vulnerability under the anti-trust laws.

Now the "Big Electricals" have in a fashion taken over the great electronic growth areas of that form of motion picture distribution-exhibition known as Television. The motion picture industry with large resources available, after the upturn of 1935, could quite as well have taken the initiative in the development of Television, so obviously a motion picture medium. There had also been the lesson of the arrival of both color and sound from the outside, and against movieland resistance.

Today's headlong pursuit of new appeal for the screen is more defensive than aggressive in its origins. A new consciousness of something beyond mere competition is needed. Perchance this coming book on the techniques now called new because they have been taken off the laboratory shelves and dusted off for development can help toward an awakening. Anyway the belated anxieties and action are new.

American industry, according to a recent government survey, is spending about \$2,000,000,000 a year on research. We hear much about research among the

chemical, drug and metallurgical industries. But many concerns not commonly thought of in research are spending heavily. General Foods, for instance, in the year ending last March, is said to have spent \$3,000,000 for research. More than 15 percent of its sales last year were on products evolved since the end of World War II.

Let us not forget that there are researches now in work and making progress toward the electro-magnetic recording of pictures on tape, somewhat as sound is recorded increasingly now. One day that may by-pass the intricate and sensitive processes of photo-chemistry and film as we know it. The industry might be giving thought to that, too. It could make a lot of difference.

At high noon September 23, 1938 the Westinghouse Time Capsule was committed to earth, for safe-keeping for 5,000 years, deep under Flushing Meadows at the New York World's Fair. It contained two micro-filmed articles about the motion picture by Terry Ramsaye, its invention, history, development and destiny. About now he feels an impulse to go dig it up and make some sharp revisions.

CHAPLIN'S JOKE—From the round-about of the British press we come by this: Those comedies of Charles Chaplin which remain in any degree under his control are just plainly unavailable save for commercial purposes. Not so long ago the Museum of Modern Art came by what is said to be an illegally made print of "The Kid" in Italy. The Museum in the height of propriety wrote Mr. Chaplin for permission to show it on occasion. Now the story runs that Mr. Chaplin answered yes, but solely on condition that it retain its Italian subtitles. Happily Chaplin's art is so thoroughly pantomimic that subtitles matter little.

NOTE ON TASTE—A British trade journal in its exploitation department reports on a Brighton house thus: "The shop window of the theatre was turned into a miniature mortuary... illuminated by a green light. This pathological theme was repeated in the foyer, which resembled a chamber of horrors... Behind the draperies was a figure representing a ghost complete with a skull, which had been borrowed from a hospital... the patrons seemed to revel in it!" That shudder market again. Apparently some find life so boresomely civilized they must seek escape.

CHICAGO: Competition among Chicago theatres for the first Chicago run of "The Robe," with a release date here of Sept. 23, has started with 20th Century-Fox inviting bids on their first CinemaScope feature production. Minimum terms asked by the company for the picture and understood to be seventy percent of the gross receipts, with the exhibitor guaranteed ten percent of the gross as profit and the picture to play as long as the company wants it to continue.

"The Robe" was granted an unlimited first run here by Federal Judge Michael L. Igoe, exempting it from the two-week limitation imposed by the Jackson Park decree on pictures running in theatres affiliated with the defendants in the Jackson Park case—now reduced in practice to the four Balaban and Katz theatres in the Loop.

Exhibitors also would receive five cents for each sale of a program book the company will sell for fifty cents per copy in conjunction with the run of the picture.

### See Theatres Contributing \$2,000,000 to Korea Relief

The nationwide drive for funds for Korean relief, which got under way this week, already has brought in \$750,000 from one-third of the theatres involved, the Council of Motion Picture Organizations announced Wednesday. At this rate, total theatre collections are expected to reach approximately \$2,000,000. The campaign's goal, from all sources, is \$5,000,000. To expedite the campaign, COMPO has requested all film industry area chairmen to report their collections as soon as possible.

## Castle Promises Further Fighting On "Information"

Eugene W. Castle, former president of Castle Films, will continue his scrutiny of the Government's overseas information program, especially in its film aspects, he promised in New York last week. Mr. Castle last year toured areas serviced by the International Information Administration, and this year plans another trip at his own expense. He contends propaganda films are ineffective even if their content is good. He publicly asks how American audiences, for instance would react to propaganda films made abroad, however excellent. He terms the Gobernment's film program "foreign WPA in celluloid."

#### Managers Ask Sunday Shows

Managers of five leading theaters in Gastonia, N.C., have asked the City Council for permission to stage Sunday movies. Howard Amos, manager of the Temple, told the Council theaters were badly off and Sunday showings might help them.

## Republic Adopts 1.66 Standard

Republic Pictures has adopted the 1.66 to 1 aspect ratio for new product so that their films can be shown on wide screens having aspect ratios ranging from the conventional 1.33 to 1 to 1.85 to 1, without loss of pertinent action. The 1.66 to 1 standard is that which was adopted sometime ago by Paramount.

The new Republic policy was announced in New York this week in a statement designed to clear up any "confusion" that may have developed in determining the aspect ratios in connection with the production or projection of Republic films.

In stating that Republic's new pictures are being filmed so that they can be projected on screens of varying widths, the company pointed out that "theatres will find that they can choose one set of wide-angle projection lenses which can project aspect ratios of 1.66 to 1 up to 1.85 to 1, and merely change projection aperture for the different aspect ratios."

The company also carefully pointed out that in changing to a 1.66 to 1 aspect ratio, it has not altered the actual picture frame from the conventional size, but has composed its subject matter in production so that artists' heads and important subject matter will not be cut off when screened with the wide aperture plates.

It was further emphasized that Republic films can be projected by any theatre equipped for CinemaScope with the right projection lenses and correst projection aperture aspect ratio. This means simply that the film would be projected on a portion of the CinemaScope screen in the conventional fashion.

#### Bell & Howell Show 16mm. Wide Screen

A new wide screen system for 16mm movies was demonstrated to the press and to visual educators last week at the National Audio-Visual Association convention in the Sherman Hotel. The announcement about the system says it was patterned after the 20th Fox CinemaScope system. The demonstration features scenes from that company's "The Robe" and Coronation films. A single anamorphic lens atachment is used for shooting and projecting. The company's release states it expects its system to be used widely in sales and industrial films. And, also that "there is an immediate need for the system in foreign movie houses, many of which show 16 mm only.'

#### Sign Hawkins For "The Seekers"

Jack Hawkins, whose popularity in England is high because of his performance in "The Cruel Sea," has been signed by the J. Arthur Rank Organization for Seekers," which will be filmed in Technicolor in New Zealand.

#### "ROBE" TO OPEN SEPT. 16 AT ROXY

Twentieth Century-Fox announced this week that the world premiere of the company's first feature in Cinema-Scope, Lloyd C. Douglas' Biblical epic, "The Robe," will be held at the Roxy theatre in New York the evening of September 16. The film earlier had been tentatively set for a late August premiere. The company promises that the occasion will be an historic, star-studded event, with Hollywood celebrities, headed by Darryl F. Zanuck, 20th-Fox vice-president in charge of production. The film, in color by Technicolor, and 10 years in the making, stars Victor Mature, Richard Burton, Jean Simmons and Michael Rennie.

### Altec Cuts Sound Cost

Altee Service Corporation this week aunounced that as a result of experiences gained in installing approximately 100 stereophonic sound systems throughout the country, it was reducing installation costs to exhibitors effective August 1.

L. D. Netter, general sales manager, said in New York Monday that whereas previous installation costs ranged from \$600 to \$900, with an average of \$750, the new schedule goes from a low of \$375 to a maximum charge of \$750, with the average cost running about \$450.

Mr. Netter said there were several reasons why Altec now was able to offer all types of theatres a considerable saving in the installation of stereo-sound systems

"We are passing on to all exhibitors who have not yet availed themselves of the use of directional sound the benefit of our experience during our pioneering efforts in this field."

He said that, as in all technical departures, many problems were encountered in the early installations. He pointed out that "bugs" of various nature lengthened the time, research and corrective procedure which marked the early contracts. That was the reason, he added, that Altee established the series of stereophonic sound clinics. The practical results gained from these "on the job" forums have enabled Altec to shorten the time involved and to overcome the natural technical difficulties encountered, he

#### "Jury" On Coast August 20

United Artists' "I, The Jury," a Mickey Spillane film, will be given its West Coast premiere August 20 at the Paramount Downtown Theatre, Los Angeles, and the Paramount Theatre, Hollywood. It has been breaking records in its run at the Chicago Theatre, Chicago,

## **CinemaScope** In Canada Next Week

CinemaScope, 20th-Fox's new process, will be given its first demonstration to the public in Canada next Tuesday. The site will be the Imperial theatre, Toronto, and the guests will be showmen from all over the country, news reporters and editors, equipment manufacturers, and government and financial leaders.

Meanwhile, the company this week signed, at the New York office, an agreement which will result in the process being installed in more than 100 theatres in Mexico. It is the first such contract for that market. The principals at the signing were Spyros P. Skouras, president of the company; Miguel Bujazan, general manager of the Rodriguez Theatre circuit; Emanuel Silverstone, vicepresident of 20th Fox International; and Edward D. Coheb, supervisor for Central and South America. Thirty four Mexican houses will be equipped for CinemaScope projection this year alone.

Also this week, the company gave permission to W. R. Frank to make a picture in the process. It will be "Sitting Bull," to be in color. It is the second picture in CinemaScope for United Artists release. The first is "The Story of William Tell," now being made in Europe, in color, by Errol

#### Urges Dakota Exhibitors to Delay 3-D Installations

Ben Berger, president of North Central Allied, and Stanley Kane, executive counsel, this week recommended that North Dakota exhibitors drop plans for 3-D and widescreen installations until after the national Allied convention in Boston this fall. The recommendations were made Monday and Tuesday at regional NCA meetings in Fargo and Minot, N. D. Mr. Berger said he believed that a complete clarification of the new techniques will be made at the October

#### **UA Will Release** Five in September

United Artists will release five top productions during September, it was announced this week by William I. Heineman, vice president in charge of distribution. The five films and their national release dates are: "Sabre Jet," Sept. 4; "00 River Street," Sept. 11; "The Joe Louis Story," Sept. 18; "The Fake," Sept. 25, and "Donovan's Brain," Sept. 30.

Mason Signed for "Contessa" James Mason has been signed to a costarring role in "The Barefoot Contessa," the first independent film production to be made by Joseph L. Mankiewicz for release by United Artists.



inst 3-D Stereophonic\* Sound Recording

"House of Wax" \*Warnerphonic

first

"on location" Stereophonic Warner's "Charge at Feather River" Sound Recording (filmed and recorded\* in California)

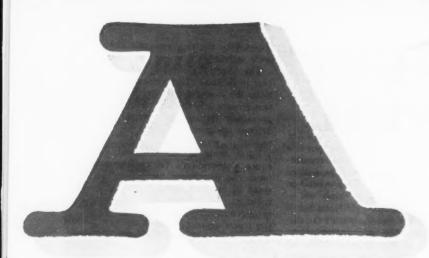
Columbia's "Miss Sadie Thompson" (filmed and recorded in Hawaii)

Hirst

choice for Current productions

RKO's "Second Chance" "Devil's Canyon"

Columbia's "5,000 Fingers "The Stranger Wore a Gun."



## Motion-Picture Progress

Hirst choice of the nation's finest theatres and circuits Interstate Theatres

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RADIO CORPORATION of AMERICA THEATRE EQUIPMENT CAMDEN, N. J.

## BRITISH FIGHT RISING RENTAL

#### CEA General Council May Set Ceiling; Influence On Move to Cut Tax

by PETER BURNUP

LONDON: Apprehension grows among exhibitors here that wide-screen and 3-D developments allied with an already evident shortage of product will result in increased rentals. Many of them cite in justification of their fears the case of "House of Wax" and "Quo Vadis" for which, they allege, increased rates have been asked.

The Cinematograph Exhibitors' Association takes the view that no rental should exceed 50 per cent. At its September meeting C.E.A.'s General Council will be asked to make that a mandatory condition on all Association's members.

#### Effect on Tax Reduction

One argument advanced is that increased rentals will militate against a reduction in entertainment tax. The Chancellor of the Exchequer, so that reasoning runs, would hesitate to give relief if a considerable proportion thereof went into the American unremittable sterling account.

Whatever validity there may be in those arguments, a considerable revolution in booking arrangements is in progress here. Renters are obtaining six day bookings for their better product in theatres which hitherto have never played programmes for more than three days.

Last week's meeting of the four trade associations to discuss the future of the Eady Plau stands adjourned. As anticipated, producers, with the support of distributors, pressed their claim that an annual minimum of £3 millions be guaranteed them under the Plan.

Exhibitors insisted that they should not be bound to a given figure. They claimed that the amount should be conditioned by the turn of business at the box-office and that the levy on their takings be made on a percentage basis.

#### See Ultimate Agreement

Producers agreed to an adjournment to enable C.E.A.'s General Council again to discuss the matter. (General Council will not meet again until September.) Despite the apparent impasse it is generally accepted here that agreement will ultimately be reached. The Government has stated that failing agreement on a voluntary scheme, it will make the Plan statutory. That is a contingency which none would welcome following other unhappy experiences with Governmental interference in trade affairs.

Most likely outcome will be acceptance by producers of the exhibitors' point that no fixed minimum is possible. Shape of things to come is to be seen in a report of a film industry technical committee made to the industry's four associations and dealing with the impact of television on motion picture matters.

The report has not been published but it is understood to be concerned with the distribution to theatres of programmes not on film but electronically from a chain of micro-wave TV transmitters. It discusses also the practicability in the near future of news transmissions to theatres in place of the present newsreels.

The recommendations are based on a survey which the technicians made in an area in a forty-mile radius of Birmingham. In view of overcrowding in the wave-bands commonly used in this country the committee is understood to favor super-high frequencies above 7,000 megacycles.

The report has been sent to the Government's Television Advisory Committee.

In spite of widespread opposition from religious leaders, educational authorities and the like, the Government persists in its determination to set up a TV service in competition with the B.B.C.

Latest project under consideration by the Cabinet is a plan to set up a public corporation to control any form of commercial TV which may develop. It is suggested that the Government should take a minority share-holding in the corporation and thus ensure a measure of Parliamentary control in place of the unfettered control by advertisers which occasions the fears expressed by many

#### Gammans Ridicules Critics

Indication of the Government's attitude towards critics who claim that sponsored TV would debase the country's standards is to be seen in a speech made last week by the Assistant Postmaster-General (Mr. L. D. Gammans) in unveiling a tablet to the memory of TV pioneer John Logie Baird.

Mr. Gammans said that many people who felt themselves competent to tell their fellow-citizens what they should look at on television proclaimed that they had no television set and did not propose to have one. "Others seems to forget that the primary aim of television is to interest and entertain and not to be a sort of glorified night-school," he added.

The Watch Committee of the Sussex beach-resort of Worthing has recommended to the Town Council that revised plans for a car-park and open-air cinema on the outskirts of the town be approved.

Promoters of the project made application a considerable time ago. Plans were held up in order that the Watch Committee might be satisfied that safety and other conditions imposed by the Government's Home Office were satisfied.

The Worthing drive-in will be the first ever in Britain. Theatremen generally have taken the view hitherto that Britain's uncertain climate and the long hours of daylight prevailing during the summer make the drive-in trade impracticable.

Films made by the National Film Finance Corporation's Group Three will in future be distributed by British Lion instead of by Associated British Film Distributors. First film to come under the new arrangements will be "Everest." made on the recent successful expedition.

It is understood that the change arises out of the belief of the Film Finance Corporation's J. H. Lawrie that British Lion will be able successfully to tie in Group Three product with it own top features. British Lion is the distribution organization indebted to N.F.F.C. to the tune of £3 millions. Group Three is sponsored by N.F.F.C. with a view to giving opportunity to novitiate technicians.

G & P Appeals Decision In Its Monopoly Suit

The G & P Amusement Company, whose suit was heard last year in Cleveland Federal Court and against whom Federal Judge Emerich B. Freed ruled in favor of defendents Loew's, 20th Fox, Universal, Warners, Columbia, Cooperative Theatres, and Paul Gusdanovic, has appealed. The suit was unusual in that it involved a cooperative buying and booking agency which allegedly favored the defendant Regent Theatre over the plaintiff's Moreland Theatre so that, according to the charge, the latter was unable to secure suitable product and had to close.

U. S. District Court Rules Lettered Tickets Illegal

Alphabetically designated tickets are against the law, the United States District Court, Louisville, ruled last week. The Hiland Amusement Company had raised the issue. This company had been employing the "Standard Cryptix Numbering System." The law requires tickets be numbered, for the benefit of agents of the Internal Revenue Department. The Internal Revenue Commissioner had ordered the company's tickets discontinued and destroyed, whereupon the issue went to court, which remarked adphabetical tickets would "tend to hinder, delay, and hamper" government agents.

#### Zukor's Book September 28

G. P. Putnam's Sons will publish on September 28 the autobiography of Adolph Zukor, industry pioneer and chairman of the Paramount board. It is titled, "The Public is Never Wrong."

United Lowers Air Freight

United Air Lines on August 26 will lower its air freight on film from Honolulu to Los Angeles or San Francisco, to 40 cents per pound on shipments of 100 pounds or more. This is a 30 per cent reduction.

### Leo Spitz To Retire

Leo Spitz on Saturday retired as executive head of production at the Universal-International studios. He had been ill and



Leo Spitz

Spitz and by Milton R. Rackmil, president.

It added Mr. Spitz will retain his office on the lot until November 12, when his

contract expires.

inactive for over a

year, and in fact still

is hospitalized. The

announcement came

to the trade through

a statement issued

this week by Mr.

Meanwhile, taking charge is Edward Muhl, whose title now is vice-president in charge of production.

Mr. Spitz joined the company in 1935, at the same time as William Goetz, whose job as head of production also ended on August 1. Mr. Goetz also will retain his office on the lot until his contract ends November 12. It was their International Pictures which Universal acquired in 1935.

#### GPE Quarter Net Shows Rise to \$804,157

Consolidated net income of General Precision Equipment Corp. and subsidiaries for the second quarter of 1953 amounted to \$804,157, equal after preferred dividends, to \$1.21 per share on 649,087 shares of common stock. These earnings were 147 per cent higher than consolidated net income of \$325,452 reported for the second quarter of 1952, equal to 48 cents per share after preferred dividends, on 646,087 outstanding common shares.

For the six months ended June 30, 1953, consolidated net sales of the company were more than double the figure for the first half of 1952, aggregating \$41,102,567 as against \$19,216,574. Net income for 1953 first half total \$1,469,067, equal to \$2.22 per share as compared with \$361,112, or 54 cents per share of common stock. The board of directors also announced a dividend of 25 cents per share on the company's common stock, payable September 15, 1953 to stockholders of record August 25, 1953.

#### **UA Gets Philippine Picture**

Arthur B. Krim, president of United Artists, this week announced the completion of arrangements with Manuel L. Padilla, Philippine financier, and Manuel Conde, Philippine producer, under which United Artists will release "Sarangani," a \$3,000,000 motion picture production. Mr. Conde, who made the recent United Artists release, "Genghis Khan," will produce, direct and star in "Sarangani" and Mr. Padilla will be co-producer.

### TENTH ANNIVERSARY "FANTASIA" BOOKING

Talk about the stage for repertory and certain historic plays of proven value as timeless entertainment! Walt Disney's "Fantasia" would appear to be proving the screen can do the same. In London, for instance, it is playing its tenth year. It is at Studio One on Oxford Street. August 2 was the date of the tenth anniversary. It had at that time played 146 weeks at the house. It has been seen dozens of times by the same patrons. The theatre owners feel at this rate, it can be brought back each year indefinitely.

#### Thomas, Jacobs Form New Distribution Unit

HOLLYWOOD: Veteran distribution executives Harry Thomas and N. P. "Red" Jacobs this week announced the formation of the new distribution company, to be known as Atlas Pictures Co., with Mr. Thomas, president; Sam Nathanson, vice-president, and Mr. Jacobs secretary-treasurer. Mr. Thomas said he will call a meeting of regional distributors for Kansas City August 20th. "Man of Conflict," produced and directed by Hal R. Makelin, with Edward Arnold, John Agar and Susan Morrow in the cast, has been acquired as the new company's first release for national distribution.

#### Technicolor Reports Half Year Increase

Technicolor, Inc., this week reported that its consolidated net profit after taxes on income, for the first six months of this year, is estimated at \$1,608,709. This is equivalent to 84 cents per share on the new stock outstanding which is the old stock split two for one on May 18, 1953. This compares with \$1,025,420 for the corresponding six months of 1952, which was equivalent to 35 cents per share.

### ASCAP Issues A Listing Of Favorite Tunes

"As a result of many requests," the American Society of Composers, Publishers and Authors has issued a listing of hit tunes of the past 35 years, available under ASCAP license. The listing is complimentary. The Society feels the listing will serve as a ready reference source of program material for television and radio broadcasters, advertising agencies, and theatre exhibitors.

#### Announce "Laurel" Winners

"Barabbas" has been selected as the winner of the Silver Laurel Award from the Scandinavian contestants and joins winners from other European linguistic groups in the David O. Selznick 1953 Golden Laurel Award. The winner will be disclosed at the Edinburgh Film Festival August 30.

### U-I Sets 13 Pictures For 1953

Universal-International will release 13 major features, 10 of them in color by Technicolor and two in 3-D, during the remainder of 1953, it was announced this week by Charles J. Feldman, general sales manager.

The 13 films, Mr. Feldman noted, comprise the most important group of features to be released by the company in any comparable period in many years. They represent virtually all categories. All are suitable for wide screen projection and many have stereophonic sound tracks.

All the pictures will be backed with heavy promotional and advertising campaigns, person appearance tours and gala premieres.

The month-to-month release schedule fol-

August: "Thunder Bay," Technicolor, James Stewart; "The Man from the Alamo," Technicolor, Glenn Ford; "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde," Boris Karloff.

September: "Wings of the Hawk," Technicolor, 3-D, Van Heflin; "The Stand at Apache River," Technicolor, Stephen McNally; "The Golden Blade," Technicolor, Rock Hudson.

October: "The All American," Tony Curtis; "East of Sumatra," Technicolor, Jeff Chandler

November: "The Glass Web," 3-D, Edward G. Robinson; "Back to God's Country," Technicolor, Rock Hudson; "The Veils of Bagdad" Technicolor, Victor Mature.

December: "Tumbleweed," Technicolor, Audie Murphy: "Walking My Baby Back Home," Technicolor, Donald O'Connor,

#### Matthew Fox Signs Roach, Jr., For "Duffy's Tavern" TV Series

Ed Gardner and his "Duffy's Tavern" will be filmed for television appearances, through a three-year agreement announced this week in New York by Matthew Fox, chairman of the board of Motion Pictures for Television. Hal Roach, Jr., will make the series, 39 subjects per year, for three years, at a cost of \$45,000 each. They will be 30 minutes long and be made at the Hal Roach studios in both Eastman Color and black and white. William Morris Agency represented Mr. Gardner.

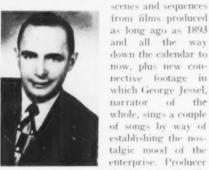
#### Studio Worker's Wages Increased During June

Weekly earnings of craft workers in the studios during the month of June averaged \$118.19, compared to \$107 in May, the California Department of Industrial Relations has just disclosed. The increase is attributed to a longer work week. This became 42.4 hours instead of 39.1. The Department also reports fewer workers employed than normally.

## follywood Scene

by WILLIAM R. WEAVER Hollywood Editor

Abner J. Greshler is putting the finishing touches on his "Yesterday and Today." This is a feature-length picture composed of



J. Greshler

from films produced as long ago as 1893 and all the way down the calendar to now, plus new connective footage in which George Jessel, narrator of the whole, sings a couple of songs by way of establishing the nostalgic mood of the enterprise. Producer Greshler is 41. He came into the motion

picture business in 1951 and has a lot more confidence in it than most people who got in when gold dripped from every reel. He's spent no millions of dollars on "Yesterday and Today"-didn't need to-and hasn't decided yet about a distribution channel, but he's dead certain of one thing: "This picture ought to play the Music Hall!"

Abner J. Greshler is one of the two or three young men around here who can say that about his own production without being discounted or worse. But this town doesn't discount a young man who can put a couple of unremarkable nightclub singles together and come up with a Martin & Lewis. Nor one with savvy enough to stick with a Jimmy Boyd through his growing pains in the conviction that he'd rock the recording industry one day with an "I Saw Mama Kissing Santa Claus." No project ever looked more improbable, to everybody but him, than these did before they landed.

Yes, a man who could see the undiscovered merit in Martin & Lewis and in Jimmy Boyd could be right about "Yesterday and Today" belonging on the Music Hall screen, without its having cost as much as "Band Wagon" to produce. Because there's a growing amount of evidence at hand these days to suggest that the motion picture itself is of wider and deeper interest to the population than any single picture is. It is clear enough that the whopping turnouts greeting the 3-D features and the other technological precedents are made up of people interested in what is happening to the motion picture rather than in what may be happening in a motion picture.. And the Greshler "Yesterday and Today" is a pictorial record of what has been happening to the motion picture from the day it was born! The reasoning tracks.

That was, in rough, the basis of the

Greshler thinking when he started out to assemble, edit and integrate the tremendous assortment of scenes and sequences, from all over the world, which he has used in "Yesterday and Today," He thinks the public is right for such a picture, and that the industry will prosper with it both financially and in public regard. And just in case he proves to be right about "Yesterday and Today," or even if it doesn't quite make the Music Hall, he'll have completed by then a successor picture entitled "Past and Present" in which scenes and sequences from comedies of the past will be used exclusively, with the Ritz Brothers furnishing the connective and additional footage.



THREE PICTURES were started, and six others were finished, during the week, bringing the shooting level down to 25.

Twentieth Century-Fox started "River of No Return," in CinemaScope, in Technicolor, and in Canada, with Marilyn Monroe, Robert Mitchum, Rory Calhoun and Tommy Retting among the principals. Stanley Rubin is producer, and Otto Preminger is directing.

Warner Brothers launched "Rear Guard," using the Warner all-media camera, which means the picture is going in 3-d, as well as wide-screen and also standard, and in WarnerColor with WarnerPhonic sound. David Weisbart is the producer and David Butler is directing, with Guy Madison, Joan Weldon, James Whitmore in the cast.

Down in Brazil Hollywood's Robert Stillman began producing "Americano," which United Artists will release, with Glenn Ford, Arthur Kennedy, Cesar Romero and Sara Montiel in the cast directed by Budd Boetticher. It's in Eastman color and for wide

#### Warners Will Make Ferber's "Giant"

Warner Brothers have ended negotiations with Edna Ferber and will produce the novelists current best selling novel, "Giant." Other principals in the negotiations have been Henry Ginsberg, and George Stevens, the director and producer, who will take on the job. According to Jack L. Warner, executive producer, "the screen production of Miss Ferber's 'Giant' will be on a scale commensurate with the novel's title and subject, the vast state of Texas."

Kings Complete "Carnival"
"The Carnival Story" has been completed by the King Brothers, shooting in Germany. It is in color, and was made in German and English versions.

### 

#### THIS WEEK IN PRODUCTION:

#### STARTED (3)

#### INDEPENDENT

Americano (Moulin Prod., U.A. release, in Brazil)

#### 20TH CENTURY-FOX

River of No Return (CinemaScope, T nicolor, Canada)

#### WARNER BROS.

Rear Guard

#### COMPLETED (6)

#### INDEPENDENT

Free and Easy (Greene-Rouse Prod.)

Top Banana (Road Show Prod. 3-D, Color)

Camel Corps (Eclipse Prod., 3-D, Eastman Color, U.A, release, W.S.)

#### MGM

Crest of the Wave (London)

#### PARAMOUNT

Alaska Seas (Wide Screen)

#### UNIV.-INT'L

The Glenn Miller Story (Technicolor)

#### SHOOTING (22)

#### ALLIED ARTISTS

Pride of the Blue Grass (Color)

#### COLUMBIA

The Caine Mutiny (Kramer Co., Techni-

#### INDEPENDENT

Hollywood Stunt Man (Bernard B. B. Ray) Beachhead (Aubrey Schenck Prod., Pathe-Color, U.A. release, Stereophonic, W.S.) Hondo (Wayne-Fellows Prod., Warner release 3-D. WarnerColor, All-Media)
Carnival (King Bros.,
RKO release, Color,
3-D, Munich)

#### мбм

MGM
Tennessee Champ
(Ansco Color)
Gypsy Colt
(Ansco Color)
Rhapsody (Technicolor,
Wide Screen)
Knights of the Round
Table (Technicolor,
CinemaScope, Lon-CinemaScope, Lon-The Flame and the Flesh (Technicolor, Wide

Screen, Europe)

#### PARAMOUNT

Casanova's Big Night (Technicolor, Wide Screen) (formerly Mr. Casanova) The Naked Jung (Technicolor, Wide Screen) Knock on Wood (Technicolor, Wide Screen

#### RKO RADIO

Rangers of the North (3-D, Technicolor) The French Line (Edmund Grainger Prod., Technicolor)

#### 20TH CENTURY-FOX

King of the Khyber Rifles [CinemaScope, Technicolor)
Prince Valiant (Techni-Hell and High Water (CinemaScope Technicolor)

#### UNIV.-INT'L

Ride Clear of Diablo (Technicolor) Son of Cochise (Technicolor, 3-D)

#### WARNER BROS.

The Bounty Hunter (3-D, All-Media, WarnerColo

#### 

#### Allied Artists Executives End Production Conference

Major Allied Artists executives were in sessions in Hollywood last weekend, discusing 1954 plans and productions. Among these were Morey R. Goldstein, vice-president and general manager, who returned to New York; Steve Broidy, president; Harold Mirisch and G. Ralph Branton, vice-presidents; Walter Mirisch, executive producer; Harold Wirthwein, western division sales manager; and John C. Flinn, director of advertising and publicity.

## WELCOME



## **BURT LANCASTER**

"BRONCO APACHE" - color by Technicolor

**HUMPHREY BOGART "BEAT THE DEVIL"** 

GARY COOPER "RETURN TO PARADISE" - color by Technicolor

KIRK DOUGLAS "ACT OF LOVE"

ERROL FLYNN "CROSSED SWORDS" and "THE STORY OF WILLIAM TELL"

- both in Pathecolor

WILLIAM HOLDEN "THE MOON IS BLUE"

JOEL McCREA "SHOOT FIRST"

JOHN PAYNE "RAIDERS OF THE SEVEN SEAS" — color by Technicolor

and "99 RIVER STREET"

GREGORY PECK "THE MILLION POUND BANK NOTE" and

"THE PURPLE PLAIN" - both in color by Technicolor

not to mention MICKEY SPILLANE "I, THE JURY"

and

## KAZAN

"THE GOLDEN WARRIORS"

## JOSEPH L. MANKIEWICZ

"THE BAREFOOT CONTESSA"

## ROSSEN

"ALEXANDER THE GREAT"

JOHN HUSTON "BEAT THE DEVIL"

ANATOLE LITVAK "ACT OF LOVE"

LEWIS MILESTONE "MELBA" - color by Technicolor

ROBERT PARRISH "THE PURPLE PLAIN" - color by Technicolor

OTTO PREMINGER "THE MOON IS BLUE"

MARK ROBSON "RETURN TO PARADISE" — color by Technicolor

THE COMPANY OF GREAT

**GREAT** 

**STARS** 

DIRECTORS

THE BIG NEWS TODAY COMES FROM

UA

## The National Spotlight

#### ALBANY

Two Albany conventional theatres, a pair of nearby drive-ins and a Schenectady indoor house featured 3-D pictures in the first saturated simultaneous showing of 3-D films hereabouts. Fabian's Palace screened "Fort Ti"; the Stanley Warner Madison played "House of Wax"; Fabian's Mohawk drive-in exhibited "It Came From Outer Space"; the circuit's Saratoga presented "Man In the Dark"; its Plaza, Schenectady, offered "The Charge At Feather River." Most of them were reported to have done pretty well. . . Exhibitors in town included: Louis W. Schine, Donald G. Schine, George Lynch, Gloversville; Mr. and Mrs. Frank Varga, Roxbury; Mrs. Wade Boumansour, Malone: R. Dushaene, Tupper Lake; Mrs. Oscar Frezon, Athens; William Barrington, Rensselaer, and Rube Canter, Syracuse and Watertown. . . Will of Walter H. Wertine, owner of the Chester, Chestertown, and Regent, Cohoes, who died recently at the age of 81, left an estate of \$70,000 to the widow and seven children.

#### ATLANTA

Mrs. Lillian Anglin, Monogram Southern Exchanges, is on a visit with her daughter in Buffalo, N. Y. . . . S. A. Lynch, Jr. has succeeded his father as president of S. A. Lynch, Corp. in Miami. . . The Palace theatre, Lakeland, Fla., has leased the theatre to Carter-Carr-Tate, Inc. . . . J. H. Thompson, president, Martin and Thompson Theatres in Georgia, was on the row with friends. . . . Paul Breo and E. E. Moyer, of Eastman Kodak, were in for their annual visit. . . . Thomas Read, former city manager for Georgia Theatres, will handle the concessions at the Atlanta Municipal Auditorium for the next five years. . . Bob Moscow, general manager, Rialto Theatre Co., back after a business trip to New York. . . R. B. Wilby, president of Wilby-Kincey Theatres, and his wife, are on a visit to the Orient. . . . The Blueberry drive-in, Elkton, Tenn., has closed. . . . Georgia Theatres Macon, Ga., appointed as city manager Jimmy Cartedge.

#### **BOSTON**

Ray Canavan, who started as an usher in Boston theatres 20 years ago, has been appointed executive assistant to E. M. Loew, president of a circuit of 40 theatres and 15 drive-ins. He replaces Frank Wolf, who resigned to move to the west coast. Canavan has been with the E. M. Loew circuit for 13 years and was promoted from division manager to assume the new position. . . . Edward S. Canter, treasurer of American Theatres Corp. and who also is chairman of New England area for the Korean Relief Committee, announced that nearly all the circuits and independents in this territory agreed to take audience collections for the week of August 3-7, as requested by Presi-

dent Eisenhower.... Nat Ross, veteran film salesman who is with Relston, Inc., theatre candy concessionaires, is in Pratt Diagnostic Hospital for observation.... More than 500 entries were received by Paine Furniture Company in its "All I Desire" contest, which was won by a Hyde Park lady, Mrs. Roland Warde.

#### **BUFFALO**

Harry Rubin, UPT chief of projection, in town last week-end and also in Rochester, supervising the installation of giant, full-stage screens in the Paramount, Rochester, and the Center, Buffalo. . . Six first-run films of a major producer will have premiere showings in Buffalo-area drive-ins, beginning next Wednesday, in an unprecedented booking plan instituted by U-I. Universal has given a title to the innovation, "City-Wide Drive-In Film Festival. Fox branch manager Charlie Kosco noted a full house attended his trade showing of "Sailor of the King" Tuesday in his exchange screening room, . . . Duane Marks, exchange screening room.... Duane Marks, manager, Strand, Seneca Falls, N. Y. gets some swell co-operation from the local newpaper in the form of mat illustrations used on his various attractions. . . . Ed DeBerry, Paramount branch head, is captain of the combined Zukor and Paramount drive and this week visited exchanges in New York, New Haven, Albany and Boston where he delivered pep talks on the campaign. . . . . Harold N. Reid has launched S&R Film Laboratories in association with Ted Snell at 62 Niagara Street and are now prepared to turn out trailers for western N. Y. thea-

#### WHEN AND WHERE

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

#### CHICAGO

Harry Goldman, who was to have been released from the hospital last week, was held there for what the doctor believed would be another week or ten days because his recovery was not progressing satisfactorily. . . . Andrew Flando, owner of Lotesto's Restaurant on Film Row here, has hired the employees of Al Simon's restaurant, which was gutted by fire recently, until Simon's reopens. . . Wally Heim, local U.A. publicist, and Mrs. Heim have announced the arrival of their third child, a boy, at Augustana Hospital last week. . . . The Bismarck Hotel, which houses Eitel's Palace, Chicago home of Cinerama, has inaugurated a Sunday noon "Cinerama Brunch." . . . Mrs. Robert Harrison is back in the hospital with the recurrence of an old illness. Her husband is a partner in Goodman and Harrison, local theatre circuit.

#### CINCINNATI

Something of a record is being established for neighborhood runs by "Lil," which is in its fourth week at the Hyde Park Art theatre. . . . The annual season of summer opera has ended at the Cincinnati Zoological Gardens, which was extended for an extra week. One of the hghlights was the presentation of the opera "Salome," playing "day and date" with the screen version at Keith's at popular prices. Both did excellent business.... What is believed to be a record in the "usefulness" of a motion picture of a motion screen is claimed by the Paramount theatre, a Northio unit at nearby Hamilton, Ohio, where William Dodds, manager, reports that the RCA screen was in constant use since the house opened 22 years ago. It was recently replaced by a 3-D screen. Manor, a hospital for emotionally unstable children, at Dayton, Ohio, sponsored by the Dayton Variety Club, received \$1,000 from the club's annual picnic held recently. . . . Benjamin Bien, service manager for National Screen Service here, is a surgical patient in Jewish Hospital. . . . Paul Harrington, of nearby Covington, Ky., opened his new Calvert drive-in, at Calvert City, Ky., of which S. H. Pewitt is manager.

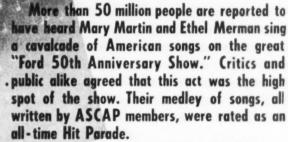
#### CLEVELAND

With a growing theft of loudspeakers in drive-ins in the Akron area, owners have taken means to stop this type of vandalism by having private detectives parole the theatres and publicizing the plan to prosecute thieves. As many as seven speakers a night are being stolen. . . . Jimmy Ochs, USMC, son of Canadian circuit owner Herbert Ochs has orders for service in the Far East. . . . Mary Drews, Republic head booker is back from a Maine vacation. . . . Robert Martin, Shaker theatre manager, was in Dayton as

(Continued on page 28)

### THE AMERICAN PUBLIC CHOOSES





As a result of many requests, ASCAP now is offering complimentary a listing of hit tunes which America has sung and played throughout the past 35 years and which are available under an ASCAP license. It is the Society's sincere hope that this booklet will serve as a ready reference source of program material for television and radio broadcasters, advertising agencies, theatre exhibitors, and all those engaged in entertaining the American public.

Although this listing contains only a very small portion of the Society's vast repertory, we believe that it should make it possible for those in the entertainment field to discover more ways in which their ASCAP license can help them to make greater profits.



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, N. Y.

a delegate of the Shaker Heights chapter of the Fraternity Order of Police Associates. . . . Robert Long, Fairview theatre manager, and family leave in mid-August for a visit in California. . . . Harry Buxbaum, Paramount branch manager, and family left for a vacation in the east. . . . Lieut. William Rush succeeds Capt. Emmett Porter as Film Row fire inspector, Capt. Porter having been promoted to chief of the fire prevention bureau. . . . Evelyn Friedl, of Community Circuit, is on Cape Cod. . . . Eddie Cutler is back in the RKO booking department after a try in the automotive parts industry. . . . . Paramount theatre, Steubenville, recently acquired from the Ted Gamble interests by Skirball Brothers, was scheduled to re-open August 5.

#### **COLUMBUS**

The North Hi Auto theatre, operated by Lee Hofheimer and Charles Sugarman, is the first Franklin County drive-in to show 3-D films, Warners' "House of Wax" the first depth film to be exhibited. Walter Miles, chief projectionist, Ohio censor board, was named chairman of the Lantern Movies' committee for the Coroners National Convention here. Harry Schreiber and Fred Oestreicher were members of the committee. . . . Avondale, West Side neighborhood operated by Lee Hofheimer and Charles Sugarman, has closed. The theatre one of the oldest in this area. . . . Wilson, nationally-known columnist, will be master of ceremonies at the world premiere of the Dean Martin-Jerry Lewis comedy, "The Caddy" at Loew's Ohio August 17. Ohio censor board is installing 3-D equipment in a \$1,200 revamping project. Next month a "wide" screen measuring nine feet by 22 will be installed at a reported cost of \$500

#### DENVER

The latest addition to the list of prizes to be given at Variety Tent 37 Denverities Aug. 19 is a three-day vacation at the Flamingo, Las Vegas, Nevada—given through the cooperation of Past Chief Barker Ben Goffstein of the Las Vegas Tent. . . . Ray Davis, northern district manager, Fox Inter Mountain Theatres, has also been named manager of the Denver City district, vacated recently when Hall Baetz left for Seattle, Wash., to become general manager for Sterling Theatres. . . . Earl Hollingsworth, National Theatre Supply shipping clerk, was killed in an auto accident when driving a new foreign car. . . . Herbert Buschmann, United Artists salesman, St. Louis, has been transferred to Denver, succeeding Al Brandon, who resigned a couple of weeks ago. Buschmann will cover New Mexico, and will live in Albuquerque, N. M. . . . Robert Patrick has bought the Intermountain Film Exchange from Dick Ivy and Gene Vitale, and has absorbed the exchange into his other independent film distributions. Vitale has gone to work for Patrick as a booker, but Ivy has not made any announcement of his plans as yet.

#### DETROIT

Krim, Highland Park, Mich., is holding "Elizabeth Is Queen" a second week. The Queen's visit to Wales and Princess Mar-

#### CALLS WIDE SCREEN THEATRE SALVATION



JOY N. HOUCK, president of Joy Theatres, operating more than 50 houses in Louisiana, Mississippi, Arkansas, and Texas, sees the 3-D and wide screen revolutions as more benefit than trouble. He opines they are "keeping this industry on its toes." He also sees the wide screen winning out.

For instance, he relegates the 3-D pictures to the "gimmick" classification, and sees the spectacles only being brought out on special occasions. And as for the wide screen, well, he's thinking lately of "The Robe," which he claims will make more money than any picture ever made. He also says it will be one of the greatest pictures made. Is 20th-Fox listening?

Mr. Houck's interest in production stems from his captaincy of Howco, a Hollywood production company. This company, which should know public taste, just completed "Untamed Mistress," with Sabu; and its next will be one with a Louisiana background, in color. And, of course, with the wide screen process.

He's remodeling his theatres lately. There's the Joy, in Rayville, La., and there's the Strand, in New Orleans, to be renamed the Panorama, with a wall to wall screen, and no side seats, a new projection booth, and banks of new speakers.

garet's Rhodesia trip are playing the Telenews. Proximity to Canada and high Canadian ancestry make film of royalty sure sales. . . . Mark Parsons, manager, Broadway-Capitol reports "The Desert Rats" racked up the biggest week of the summer. . . Encouraged by success of "Anna" and other foreign films in competing houses, The Coronet poked its head out of the darkness a month early to show "The River." Originally Labor Day had been set for relighting. . . The Michigan theatre unleashed 200 balloons carrying oil painting canvases. Finders who returned canvas to the theatre received a complete oil painting set.

#### HARTFORD

Paramount's "Stalag 17" was held for a second week in its initial Connecticut booking at the independent Plaza, Stamford. . . The Loew's Poli-New England Theatres Circuit has installed wide-screen facilities at Loew's Poli, New Haven; Majestic, Bridgeport; Palace, Meriden; and Poli, Waterbury, with other situations to follow shortly. The Stanley Warner Circuit has installed a 23 feet high and 40 feet wide screen at the first-run Strand, Hartford. . . . The Columbia (Conn.) Zoning Commission has approved a long-pending drive-in theatre application filed by Benjamin Hochberg and Willard B. Rogers. Construction will start immediately, and an opening is planned for early 1954. . . . Atty. Joseph W. Shulman of the Shulman Theatres, Hartford, and Mrs. Shulman have returned from a threemonth vacation trip to Europe. . . . James F. McCarthy of the Stanley Warner Strand, Hartford, has been vacationing on Long Island. . . . R. K. Lewis, business agent, Local 84, IATSE, Hartford, has resumed his duties at his desk following a surgery operation.

#### **INDIANAPOLIS**

William A. Carroll, secretary of the Allied Theatre Owners of Indiana, left Monday on a 2-week vacation trip to Cleveland, Buffalo and New York. . . . Mrs. Ann Kraft, former ATOI office secretary, became the mother of an 8½ pound daughter, Nancy Ann, July 18. . . . Emmett V. Martin, 75, veteran theatre man and father-in-law of Carl Niesse, owner of the Vogue, died here July 28. . . . The Ritz at North Vernon, owned by C. C. Klinger and leased to Albert Thompson, suffered \$35,000 damage from fire July 26. . . Bob Conn, new 20th-Fox branch manager, has found a house and is moving his family here from Des Moines, . . . Rex Carrhas installed 3-D at the Zaring here, the Mallers circuit at the Wayne in Fort Wayne. . . . Eden Hartford of the "Band Wagon" cast slipped into town for a quiet weekend before making a round of appearances that have been scheduled for him Monday and Tuesday on behalf of Loew's.

#### **IACKSONVILLE**

A September opening is expected for Fred Kent's new Southside drive-in theatre under the management of Talgar Theatres. It will be the first drive-in in the city's southern area where there is a population of 50,000. . . Hinton Stewart, Bob Anderson's assistant at the Main Street drive-in, flew to Hong Kong, China, for a two weeks vacation. . . . Earl Turbyfill, Warner booker, is back at his desk after a vacation. . . . An IASMPO union meeting and social affair was planned at the George Washington Hotel. . . . Shirley Gordon, Warner office worker, left for Minneapolis, and Carroll Ogburn, Warner branch manager, attended Wazeka, Teresa Avery, and Musette Stovall sales meeting in Atlanta. are new Fox employees. The former Miss Mary Smith, Fox staffer, is now Mrs. William Thurman. . . . Jerry Gold and Leonard Dobrow, Pahokee exhibitors, and Hugh Martin, Sr., Clermont, made the rounds at several booking offices while visiting here.

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#### KANSAS CITY

Temperatures at the 100°-mark nearly every day do not stimulate attendance at all air-conditioned theatres. It was reported that neighborhood theatres (particularly where top pictures were being shown) have fared well, but that apparently people who work downtown don't want to go back there in the evening for entertainment. . joint use of TV broadcasting facilities by radio stations KMBC and WHB on channel 9 with CBS programs as national hookup, was to start August 1 but has been delayed. . . . The downtown Esquire theatre of Fox Midwest, which recently has been showing second-run 3-D, is this week show-Incidentally; ing the first run "Inferno." this is the first 3-D picture that has received highly favorable local review. . . . Senn Law-ler, public relations director of Fox Midwest, one of half a dozen leaders in civic, charitable and cultural activities designated to act in the setting up of a memorial to Mrs. William E. Kemp, wife of the mayor of Kansas City, Mo., who died recently.

#### LOS ANGELES

Earl Rice, Admiral theatre, Hollywood. is sailing to Europe with Mrs. Rice for a vacation on the Continent. . . . Jack Van Leer, former booker and buyer for the Cinema Park drive-in, Phoenix, has joined the Harry L. Nace Theatres as assistant to Vincent Murphy. . . . Norma Cain, Warner Bros. biller, is ailing with a severe case of ptomaine poisoning. . . . Henry Herbel, Warner district manager, and Fred Greenberg, branch manager, flew to San Francisco to attend a district meeting. . . . Fox West Coast recently made the following shifting with their managerial personnel: Ray Duff was transferred to the Stadium, supplanting Dick Mason, who reports to the La Reina, Sherman Oaks. Duff's place at the Culver was filled by Frank Ramsey. In addition, Jack White has been named manager of the Carmel, relieving Emmett Shane, who is awaiting transfer. . . . The Surf theatre in Huntington Beach has gone on a seven-nights-a-week policy, after being on a part-time basis for several months. Jim Womble has been named general manager of the Lompoc Theatres, Inc., Lompoc, to succeed Vincent R. Dixon, who resigned.

#### **MEMPHIS**

A CinemaScope screen and stereophonic sound system are being installed at Loew's Palace theatre in Memphis, manager Cecil Vogel announced. This will be the second Memphis first-run with this 20th-Fox wideangle process. Malco finished its installation last month. . . . Variety held its annual picnic last week. . . . Robert Wilson, owner, has opened his new 64 drive-in at Whiteville, Tenn., and is booking out of Memphis. . . . Richard Lightman, Malco Theatres, Inc., made a business trip to Jonesboro. . . . J. V Frew, district manager, Atlanta, was a visitor at Universal's Memphis exchange. . . Elton Holland, manager, Crittenden theatre, West Memphis, Ark., is on a vacation trip. . . . Herbert Kohn, Malco executive, made a business trip to Fulton. . . . Barbara Cason won the Memphis talent contest held at Malco theatre in connection with the opening of "Main Street to Broadway."

#### MIAMI

Alfred Panetz, assistant at the Olympia, reports manager Jimmy Barnett off on a vacation which will include an auto trip up the east coast. . . . Lawrence Ifshin, assistant at the Normandy, reports the imment vacation of manager Wayne Rogers will be planned around the convalescence of Mrs. Rogers who has just returned from the hospital. . . . At the Strand, managed by Oran Cohen, 'bargain nights' on Wednesday and Thursday have entry for adults at 25c with youngsters for 9c, and double features as usual. . . . George West, manager of the Dade returned from a variety filled holiday which included a visit with his 85-year-oldmother in Long Island and trips to Cuba and the Isle of Pinos. . . . Ralph Ryder, now on vacation, will take over his old post as manager of the Embassy on his return.

#### MILWAUKEE

Don Baier, former manager of the Century theatre here, has left for the service. Harry Karp takes Dick Saeger's place buyer and booker for the Eskin Thea-Theatre janitors here, belonging to the Building Service Employee's Local 150, received a 5c raise with a 21/2c raise next year. . . . Among the outer-towners here recently was Bob Wile, executive secretary of Ohio Allied, who was here to confer with Harold Pearson and Ed Johnson, Roosevelt theatre, regarding the National Drive-in theatre convention which will be held at the Netherland Plaza Hotel, Cincinnati, February 1954. . . . Another visitor here was Charlie Niles, from Anamosa, Iowa, well known theatre man who has recently sold his theatre holdings there. Mike Lee, district manager for United Artist, was in town last week to visit the exchange, as was William Bucholtz, Forest theatre, Trenary, Michigan. . . . Ken Siem, office manager at United Artists, is on his vacation at Kangaroo Lake near Sisters

#### MINNEAPOLIS

Front office and service employes of the film exchanges received 10 cents an hour increase in salary retroactive to Dec. 1, 1952, under a new contract negotiated by the union (IATSE) with the distributors. . . . Branch managers from Minneapolis, Milwaukee, Omaha, Kansas City, St. Louis and Des Moines attended a 20th-Fox division meeting in Minneapolis conducted by M. A. Levy, 20th-Fox district manager. . new 435-car Moonlight drive-in at Moorhead, Minn., was opened this week by the Welworth circuit, operators. Best your and Dan Peterson also opened their new and Dan Peterson also opened their new are Redfield, S. D., this week. . . . Clarence Ellingboe is the new office assistant at Northwest Sound Service. . . . Irving Mills, office manager at Columbia, is leaving the industry to sell women's accessories on the road. . . . About 300 persons, including 24 exhibitors, attended the threein-one-day Paramount trade screening held at the Loring theatre last week. . . . Betty Mae Libra is the new stenographer-typist at Republic.

#### **NEW ORLEANS**

Mr. and Mrs. Wm. Castay and son are vacationing in Key West and Miami, Fla. They own and operate the local Jeff and

La Place drive-in theatre, La Place, La. . . Ruth Toubman, secretary, Southeastern Theatre Equipment, is leaving Aug. 8 on a three weeks vacation jaunt on the east coast Atlanta, Washington, with stopovers in D. C. and New York City. . . . Mr. and Mrs. Cecil Kendrick, Milba, Haynesville, La.; the theatre's cashier, Joan Johnson, and friend, Mrs. Wilson Brewer, visited with buyer and booker, J. G. Broggi. . . . Don Kay, Kay Enterprises, is back home recuperating after a brief stay in the hospital. John Richards is back at his desk at Slidell Theatres, Inc. after an extended stay in Jackson, Miss. in the interest of their Pix theatre. . . . Sue Jones, of the Hill Top, Clinton, Miss., advised that operations will be suspended from August 16 to September . . . The Livonia, Livonia, La. ceased erations July 29. . . . Manager Wm. Hollioperations July 29. . . . Manager Wm. Holli-day, Paramount and family are back from a pleasure trip in North Carolina.

#### OKLAHOMA CITY

Employes of the Kerr-McGee Oil Industries, Inc., who turned movie actors for a brief time during the filming of the picture "Thunder Bay," had an opportunity to see themselves perform at a special showing of the movie July 29 at the Midwest theatre... "City of Badmen" now showing at the Harber and Plaza theatres, will be shown at over 100 theatres throughout Oklahoma and Texas, during July and August... Del Cith theatre held a Kiddie Matinee July 29... Midwest theatre is another first-run movie house to install a wide-angle screen... Both the Starlite drive-in and Skyview drive-in theatres at Ardmore, Okla., recently held "Bargain Nights" when price of admission was 50e per car load.

#### PHILADELPHIA

Dave Milgram, head of the Milgram Theatres Circuit, has branched out into the building business, constructing houses. . . . Addie Gottschalk, RKO salesman, is now handling the office manager's post at the local exchange. . . . Harry I. Waxmann, veteran Atlantic City, N. J., exhibitor, has Waxmann, accepted the chairmanship of the 1953-54 Israel Bond Drive there. . . . Sam Tannen-baum, owner of the Surf and Lyric, Atlantic City, is up and around again following injuries he received when he was struck by an auto while visiting the film exchanges here. . . Local Variety Club, Tent No. 13, held its outing and picnic luncheon this week at the club's Camp for Handicapped Children. Orient, closed neighborhood house, has become a farmers market. . . . Morrisville drive-in, Morrisville, N. J., is the latest open-arier in the territory to open, operated by Bob Baranoff. . . . Paramount product now being split in the downtown district, with the William Goldman Theatres getting the brand features for the first time, Wilson and Day closed down their Sher-wood here. . . . Both the local Variety Club and the Motion Picture Associates issued an appeal for blood donors to come to the aid Tom Elliott, of the Garden, Frackville, Pa., who is in a serious condition at Jefferson Hospital here.

#### **PITTSBURGH**

Film Row is mourning the death of William H. Fox, general manager of the Herman Theatres at Carnegie. He was on the (Continued on following page)

board of directors of the Allied Motion Picture Theatre Owners of Western Pennsylvania and served as its treasurer. . . The Fulton had to shut down for an entire day to have a new large screen installed for the incoming "Thunder Bay." . . . One reason that the movie houses in the downtown district are having a tough time matching grosses, the Civic Light Opera's production of "Naughty Marietta" did an excellent \$39,000 for six days. . . . Projectionists Dutch Lauth and Joe De Man took a machine and "Gentlemen Prefer Blondes" to the home of alling Carl Doser, chief Barker of Variety Club Tent No. 1. That did something to cheer the Variety Clubber who is having a long seige. . . After a great run in the suburban Squirrel Hill theatre, Gave Rubin brought a "Queen Is Crowned" downtown to his Art Cinema theatre and the picture still is packing in the customers.

#### PORTLAND

Business is on the upgrade here for the second week with strong product in at all first run houses. "Shane" is going great for a second week at the Orpheum at increased prices. . . "The Moon Is Blue" opened at the Mayfair with inflated admission. . . Same goes for "Inferno" at the Paramount. . . "Lilie." set for two weeks at Marty Foster's Guild' has been doing unbelievable business for 10 weeks and will head into another. . . . Mr. and Mrs. Charles P. Skouras Sr. and the son visited town all week. . . . Evergeen brass, Frank Newman, Sr., and William Thedford, were also on the scene. . . The Mayfair will be completely rebuilt after being torn down to the four

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walls.... Name will be changed to the Fox theatre.... Irwin Westenskow, owner of the Pix theatre, Woodburn, Ore., just opened a 400-car drive-in at Woodburn.... Dick Edge, J. J. Parker city manager in Astoria, Ore., was the "Admiral" for the annual regatta.

#### **PROVIDENCE**

Hearings on a second petition for a drivein theatre off Warwick Avenue, near Sandy Lane, in nearby Warwick, are expected to provide nearly all the fireworks at the next meeting of the Warwick City Council. Leo T. and Louisa Martineau previously sought a change in the zoning law of the property to enable them to construct the theatre. Despite the fact the proposal was unanimously rejected at the last session, the Martineaus will put up a strong fight for a reversal. . . . Three of this city's four first-run houses are now equipped with full-stage-sized screens. They are the Majestic, Loew's State, and RKO Albee. . . The Strand, which not too long ago installed a largerthan-customary screen, may soon switch to the full-stage screen. . . . Gene Moulasion, manager of the Strand, Syracuse, is relieving Maurice Druker, Loew's State manager, who is vacationing. . . . Chester McLean, assistant at the Strand, this city, is enjoying his summer vacation.

#### SAN FRANCISCO

New theatres opening were the San Pablo Auto Movies (T & D), San Pablo, August 1; the new 350-car Mineralite drive-in at Hawthorne, Nevada (owned by Charles P. Leonard), July 31, . . . The Chabot theatre in Castro Valley went from ownership of Norman Goodin to Edwin B. Rivers. Bill Greenbaum Buying and Booking Agency now has the contract for booking two Brown-Pacific-Maxon Company theatres on Guam.... George Archibald of the film buy-ing and booking agency bearing his name, in an expansion move, has closed his San Francisco office and established new headquarters in Palo Alto, . . . The row was saddened with the death of John Forde, 71, projectionist, who died of a heart attack in the booth at the Golden Gate theatre July 24. He was the father of John Forde, business manager of the IATSE projectionists' local here. . . . Resignations include Alice Crain, head booker, Motion Picture Service, to live in Long Beach, and Terry Cox, Loew's Warfield press agent. . . . John Bach, for-merly with Westland Theatres, is now manager of Nasser Bros.' Alhambra.

#### ST. LOUIS

Harry G. Arthur back from a west coast trip. . . . Lester Bona. St. Louis manager for Warner Bros., and Hall Walsh, south prairie manager, back from Chicago meeting of midwest, north and south prairie districts. . . Andy Doetz, boss man of Dietz Enterprises and Cooperative Theatres, recovering at St. John's Hospital here following major operation. . . Committee member selections for the December 14-15 meeting of the MPTO of this area has been announced by Tom Bloomer, president of MPTO. . . John A. Fisher, a charter member of the Motion Picture Operators Union Local No. 143 died in July. . . Arch Hosier, St. Louis Theatre Supply Co., and family are on Virginia vacation. . . With his promotion to district manager for UA, Mike Lee had to turn in his resignation from the

Executive Committee of the Amusement Employees Welfare Fund.

#### TORONTO

First Canadian engagement of UA's "Moon Is Blue" at the Uptown, Calgary, is breaking the records set by "Moulin Rouge," with the picture now into its third week. CinemaScope installations are being planned for Hamilton and London, following installation here in the Imperial, PPCC's flagship. First demonstration is planned for Aug. 11. . . . Canadian premiere of "Shane" will be at the Imperial Aug. 14. . . Allan Hewitt is the new assistant manager at the Nortown, following the shift of Boh Shearing over to the Eglinton . . . Bill Novak was named winner of the "Young Bess" contest. He received a \$250 cash prize from MGM. . . . Hugh C. Elsam has been named sales manager of Shelly Films, it has been announced by Leon Shelly, president . . . Only English ilm to open in many weeks in Toronto is Rank's "Titfield Thunderbolt," at the Odeon Hyland. . . . Death in New York of Ned Buddy, well-known newsreel executive, was received here with regret as he had made many friends during his association with Cinema (Canada) Pictures, Ltd.

#### WASHINGTON

The Variety Club of Washington presented to the Arlington-Fairfax Heart Association, a 16mm projector and screen, to be used in their educational program throughout northern Virginia. At the presentation were Victor J. Orsinger, chief barker of Tent No. 11, and Wade Pearson, board of governors. . . Fred S. Kogod, of K-B Theatres and Kogod-Dubb, has accepted a three-year appointment to the newly set up Public Welfare Advisory Council of the District of Columbia. . . . The Rockville, Md., city council, has given K-B Theatres permission to build a \$250,000 drive-in. . . . K-B Theatres also has taken over the Colony theatre, formerly a Warner house. . . . Robert Smeltzer, district manager of Warner Bros. Pictures, attended a home office meeting in New York. . . Alvin Q. Ehrlich, 2nd assistant chief barker of the Variety Club's annual Welfare Awards Drive, . . . Sam Roth has taken over the Apollo and Strand theatres in Martinsburg, West Virginia, from Warner Bros.

#### Columbia Promotes Sherman; Herbert Smith Succeeds

Irving Sherman, personnel director and office manager for Columbia, at the New York home office, this week was tranferred to an executive administrative post with Columbia International. Herbert L. Smith, director of purchases, is assuming Mr. Sherman's former duties. Additional promotions have been made as a result of this transfer. Jack Kerness has been made assistant manager of the purchasing department. Gloria Weinstock has been named assistant manager of the personnel department.

#### IATSE Board, August 24

The general executive board of the International Alliance of Theatrical Stage Employees will meet in New York August 24. This is the annual mid-summer session. It will continue until all business is considered.

## "What the Picture did for me"

#### Allied Artists

CRAZY OVER HORSES: Bowery Boys—We always do at least average or better with a Bowery Boys' picture on Friday-Saturday. Doubled it with "Fort Osage" (AA) and did a little above average in this drought-stricken town. Small town and country patronage. Played Friday, Saurday, July 17, 18.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

#### Columbia

HAPPY TIME, THE: Charles Boyer, Louis Jourdan—Ir a little of this "Happiness" could have been ladiated at the box office, I'd have been better pleased. Salesman warned me to pull my Sunday date and put it in midweek, but I had a case of big head and thought I could sell it on my own. He was smarter than I gave him credit, It's a wonderful show, but I don't know how you'll prove it to very many people in a small country town. Played Sunday, Monday, June 14, 15.—Bob Walker, Unitah Theatre, Fruita, Colo.

TARGET HONG KONG: Richard Denning, Nancy Gates—The aroma of war scared too many away, so few Pruitaites learned what a nice job a little-known cast did in this pleasing little programmer. Played Friday, Saturday, June 12, 13.—Bob Walker, Uintah Theatre, Fruita, Colo.

#### Metro-Goldwyn-Mayer

ABOVE AND BEYOND: Robert Taylor, Eleanor Parker—A wonderful picture and it drew accordingly. Should be of interest to everybody, young and old. Played Sunday, July 12.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

I LOVE MELVIN: Donald O'Connor, Debbie Reynolds—How I'd like to have had this a couple of years ago when farm prices were good. Donald and Debbie are wonderful in this all-to-slout comedy offering from Leo. Our allocation was fair, so we came out all right. Don't pass it, as there are too few this good on the present celluloid market. Played Sunday, Monday, Tuesday, June 7, 8, 9—Bob Walker, Uintah Theatre, Fruita, Colo.

PLYMOUTH ADVENTURE: Spencer Tracy, Gene Tierney—An excellent picture in every detail. Our audience was enthused about it. Our patronage is mostly rural and they like action. The storm scene was a breath taker. Played Monday, Tuesday, July 6, 21—D. F. Savage, Capitol Theatre, Listowel, Ont.

SKY FULL OF MOON: Carleton Carpenter, Jan Sterling—It's hard to be fair with a feature that doesn't get back film rental, but even so, I couldn't help liking this different rodeo story. Think the trailer held a few back, but lack of names didn't help even though the cast turns in a mighty creditable job. It's strictly double bill faire. Played Wednesday, Thursday, June 10, 11.—Bob Walker, Uintah, Fruita, Colo.

#### **Paramount**

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—When a gal like Shirley Booth (no relation to the owner of this theatre) gets a part like this one with a fine supporting cast, it is time to even forget all about hard times and the excise tax. There were more adults on Monday night than on Sunday, which is only accounted for by word-of-mouth. We were proud to run this one and had nothing but fine compliments, Certainly Miss Shirley Booth, to whom she sent a personally autographed photograph from the Empire theatre on Broadway just before "The Time of the Cuckoo" closed the old Empire theatre forever. Small town and rural patronage. Played Sunday, Monday, July 19, 20.—Shirley Booth, Booth Theatre, Rich Hill, Me.

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—Those who came with a "you gotta show me" attitude were agreeably surprised. Only to a few in town does the New York stage mean anything and they hadn't heard much about the play, much less the star, other than her Academy Award, Play it by all means. It will please and add prestige to your theatre. Played Monday, Tuesday, Wednesday, July 13, 14, 15.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

SCARED STIFF: Dean Martin, Jerry Lewis—One of their better pictures which kept the audience in howls of laughter. Had many people say it was the best picture we had shown for a long time. You won't go wrong with this one. Played Thursday, Friday, Saturday, July 16, 17, 18.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

STARS ARE SINGING, THE: Rosemary Clooney, Lauritz Melchior—The name of Rosemary Clooney will draw the customers, but they should have let her sing more often. The customers were a bit let down, as she only warbled three times. Picture has appeal to all ages of the femme side the men felt it a bit arty. Played Wednesday, Thursday, Friday, July 22, 23, 24.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

#### RKO Radio

BEST OF THE BADMEN: Robert Ryan, Claire Trevor—My public tired of "Badmen" long since, but I'll agree with RKO, this is the "Best" of them. A big cast, a somewhat different story and gorgeous Technicolor will please those you can lure in. Doubled with "Target Hong Kong" (Col.) for break-even husiness, which doesn't add much to a bad week. Played Friday, Saturday, June 12, 13.—Bob Walker, Uintah Theatre, Fruita, Colo.

LAS VEGAS STORY: Jane Russell, Victor Mature—Not a bad picture with a terrific different chase for the finale. Liked by most of our patrons and did well for us. It will do well in most situations. Star value helps a lot too. Played Friday, Saturday, June 26, 27.—Dave S. Klein, Astra Theatre, Kitwc/Nkana, Northern Rhodesia, Africa.

#### Twentieth Century-Fox

BLOODHOUNDS OF BROADWAY: Mitzi Gaynor, Scott Brady—A lovely musical that played to excellent houses and was given nothing but praise by all who saw it. It's the type of musical that goes down with nearly every type of audience. Mitzi Gaynor was excellent in this one and we would really like to see more of Mitzi Green and Gaynor's very good looking fine dancer who also had a small part in "Srows of Kilimanjaro." Play this musical, it will make money for you! Played Thursday, Friday, Saturday, June 11, 12, 13.—Dave S. Klein, Asra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa,

MY COUSIN RACHEL: Olivia de Haviland, Richard Burton—An excellent picture, perhaps a little slow, but the acting is so brilliant it holds your attention all the time. The best thing of its kind since "Rebecca," and the acting of Richard Burton is really something. Fox has a gold mine in this fellow. Hope he gets the parts he deserves. "My Cousin Rachel" is a money-spinner for most houses except smaller situations. Played Sunday, Monday, Tuesday, Wednesday. Thursday, Friday. Saturday, Iuly 5, 6, 7, 8, 9, 10, 11.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

O. HENRY'S FULL HOUSE: All Star Cast-As good as "Trio" and "Quartet," with the exception of

the one episode, "Ransom" with Oscar Levant and Fred Allen. Otherwise it was difficult to pick the best, except that Charles Laughton's performance was excellent. A natural for most houses. Played Thursday, Friday, Saturday, June 4, 5, 6.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

PONY SOLDIER: Tyrone Power, Cameron Mitchell—Pill start out by saying I had too much for this tider drairly well, but I still iddn't take in enough to meet expenses—Good picture though. Played Sunday, July 19.—Marcella Smith, Vinton Theatre, McArthur, Olios.

#### United Artists

B'WANA DEVIL: Barbara Britton, Robert Stack—Add another dimension to this 3-D picture—4-D (a smellie!). But who's crying? The novelty is definitely there, there's thousands of curious film goes, the tills are full and what more can one ask? This could have been a real fine movie if more attention had been paid to the story. We were the first to show this 3-D in Northern Rhodesia and it caused quite a sensation! If you can afford the rental and extra equipment expenses and incidentals, play it. You can't lose! Played Sunday, Monday, Tuesday, Wednesday, Hursday, Friday, Saturday, July 12, 13, 14, 15, 17, 18.—Dave S. Klein, Astra Theatre, Kitwe-Nkana, Northern Rhodesia, Africa.

#### Universal

IVORY HUNTER: Anthony Steel, Dinah Sheridan—This would be a fine picture except for one thing—too draggy. I avoid English pictures for this reason, but slipped up on this one, or I should say this one sneaked up on me. Anyhow, it drew! Played Friday, Saturday, July 17, 18—Marcella Smith, Vinton Theatre, McArthur, Ohio.

#### Shorts

#### Metro-Goldwyn-Mayer

BEAUTIFUL BAVARIA: Fitzpatrick Travel Talk— Its complete shape-up puts it in the category of a very good travelogue in Technicolor—Sharon Bodenstein, Telenix Theatre, Boston, Mass.

TV OF TOMORROW: Technicolor Cartoon—The exhibitor or manager who fails to give this Fred Quimby short the same space as his feature and fails to start a talking campaign on this excellent short isn't worthy of being called a showman.—Hugh G. Martin, MCM Theatres, Leesburg, Fla.

TV OF TOMORROW: Technicolor Cartoon—This is cute and it makes plenty of fun of TV, in fact, much of it makes sense. Your seat dusters will like it.—Bob Walker, Umtah Theatre, Fruita, Colo.

WEE WILLIE WILDCAT: Technicolor Cartoon— Here's another crowd pleaser you'll be glad you bought. This series gets better all the time.—Bob Walker, Uintah Theatre, Fruita, Colo,

#### Paramount

BEAR CRAZY: Good short about cub bears. An ideal fill-in for the delight of all audiences.—Sharon Bodenstein, Telepix Theatre, Boston, Mass.

## People in The News

ERIC A. JOHNSTON, president of the Motion Picture Association of America, has been confirmed by the Senate to be chairman of the International Development Advisory Board, following his nomination by President Eisenhower.

NICHOLAS M. SCHENCK, CHARLES C. MOS-KOWITZ, CHARLES M. REAGAN, HOWARD DIETZ and OSCAR DOOB, returned to New York last weekend from conferences at the MGM studio.

Robert Goodfreed, has been named exploitation manager in the Paramount studio publicity department, heading a new unit organized by publicity director Teet Carle to handle pre-release exploitation, commercial tie-ups, previews, premieres, junkets and key openings.

Arnold M. Picker, United Artists foreign distribution vice-president, left London by air last weekend for a 10-day tour of Germany and Italy.

ROBERT M. GILLHAM, has been elected a vice-president of Cunningham and Walsh, Inc., to serve in an executive capacity on the Liggett and Myers Tobacco account. RAY CANAVAN, associated with the E. M. Loew circuit in Boston for the past 13 years, has been named executive assistant to Mr. Loew, president of the company.

LOU GERARD, industry writer, has been named director of advertising, publicity and exploitation of Box Office Television, Inc., theatre TV organization.

George Ganetakos and B. C. Salamis, Montreal exhibitors were among those cited by Greek Ambassador to Canada, Raoul Bibica-Rosetti for assistance rendcred to Greece in relief and other fields.

RICHARD S. LEGHORN, assistant manager of Eastman Kodak's European and Overseas Organization, also has been appointed manager of Kodak Portuguesa, Ltd.

ROBERT W. SELIG, executive assistant to the president of Fox Inter-Mountain Theatres, has been reelected president of the board of trustees of the University of Denver

Deon Detitta, chief projectionist for 20th Century-Fox, has retired after 37 years with the company.

#### Legion Reviews Nineteen; Finds 14 Unobjectionable

The National Catholic Legion of Decency this week reviewed 19 pictures, and finds five morally objectionable in part for all, these being "Arena," "From Here to Eternity," "Gentlemen Prefer Blondes," "1, The Jury," and "O.K., Nero." In Class A, Section Two, morally unobjectionable for adultare "City Is Dark," "Genghis Khan," "Gentle Gunman," "Roman Holiday," "The Sword and The Rose," and "Vice Squad." In Class A, Section One, morally unobjectionable for general patronage are "It Came From Outer Space," "The Kid From Left Field," "Melba," "Mission Over Korea," "The Sea Around Us," "Shoot First," "So This Is Love," "Valley of Head Hunters." Meanwhile the Legion also had changed its classification of "Arrowhead," which it had found objectionable. Now it is in the category objectionable only for general patron-

#### Allied Artists Will Make Three In August

Allied Artists will put three pictures before the cameras in August, Walter Mirisch, executive producer, disclosed in Hollywood last week. Two of them will be in 3-D, he added. The pictures are "Dragonfly Squadron," in 3-D, which John Champion will produce, using John Hodiak as star, and with Lesley Selander directing; "Riot In Cell Block 12," a Walter Wanger picture to be directed by Don Siegel; and "House in the Sea," which Richard Conte will star in along with Wanda Hendrix. This will be in 3-D, with William F. Broidy producing and Jerry Juran directing.

#### Schaefer Buys British Novel; Closes TV Deal

George Schaefer, distribution executive, returned to New York last week with the screen rights to the British novel "The Singer, Not the Song," by Audrey Erskine Leslie, a top best seller in the British Isles. He said the picture will be made there as his own project, with an executive producer still to be named and a screenplay to be written. He added he also negotiated with singer Patrice Munsel for a series of musical films to be made in Italy, which he will distribute here for television. They each run 27 minutes and will be made by her husband, Robert Schuler.

#### Industry In Williams Tribute

Baseball player Ted Williams' homecoming to New England will be marked by extensive industry participation. The welcome home banquet August 17 at the Hotel Statler, Boston, will be co-sponsored by the Variety Club, along with the Red Sox; and on the welcoming committee includes Martin Mullin, New England Theatres president, and William Koster, executive director of the Variety Club.

## Critic Gets Into Booking Argument

Showmen of Oakland, Cal., who've been feeling they're neglected in their clearances in favor of the large area of across-the-bay San Francisco, have a powerful ally in Wood Soanes, drama critic of the Oakland Tribune, who's been crusading for better pictures in his home town. He wrote lately, in part:

"There is no escaping the fact that the movies are suffering the torments of the damned at the boxoffices of Metropolitan Oakland . . . the basic cause, it seems to me, has been overlooked entirely. Good pictures do not get here until they have been milked dry at the boxoffices of San Francisco.

"This is not the fault of the Fox West Coast or the Blumenfeld Theatres, who serve the first run houses in Oakland, Berkeley and Alameda. It is the fault of the Hollywood producers who, through their controlled distributing agencies, have maintained steadfastly through the years that Metropolitan Oakland, for want of a better term, is a 'one horse town,' if not 'the bedroom of San Francisco'."

Mr. Soanes also added: "On the rare occasions when some crazy, nervous, mixed up little kid in the booking offices has decided to open a film simultaneously in Oakland and San Francisco, the results are frightening. The last example that comes to mind is 'The House of Wax.' The Oakland run outgrossed the San Francisco engagement."

#### Streibert Heads Government Overseas Information

Theodore C. Streibert, former board chairman of the Mutual Broadcasting System, was named last week by President Eisenhower to head the Government's Overseas information program. His title will be Administrator of the International Information Administration, from which Dr. Robert L. Johnson resigned. Mr. Streibert had been recalled from Germany, where he was consultant on public affairs in the office of the High Commissioner.

## Congress Gives Information Services \$75,000,000

Congress before adjourning gave the United States Information Agency \$75,-000,000 in a sort of compromise over disputed allocations. Of the amount \$70,000,-000 is for the Voice of America, the film program, and other activities. The remainder is for liquidation of certain operations and personnel. The Agency is an unit just created by transfer of the State Department's International Information Administration to an autonomous status. The original budget request was for \$87,900,000.

## MANAGERS' PICTURE DE LA ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

## Theatre Managers Say "Thank You" for Tax Help

IN, lose or draw, it is proper for theatre managers generally, and all good members of the Round Table, to put their thanks in writing, and see that these letters of appreciation are dispatched immediately to their Congressmen, and to legislators in both houses who helped in the vote for tax repeal.

It was in the face of odds, against opposition in many quarters—and as this is written, we are still waiting for the final verdict—whether or not the President will sign the measure. But whether he does or not, it is as Trueman Rembusch says—we should by all means, convey our thanks to the men in Washington who stood by our cause. Members of the Congress are often asked for their support, but seldom thanked tor their efforts, afterwards.

Please, let's do this, promptly, properly, with your gracious appreciation. We are sincerely grateful, and we should say so—to the members of Congress from your own district, to all those who contributed to the Mason Bill, in Washington, and to the President himself—but do it now, regardless of the outcome, for we have won a victory.

And it will remain a victory. There can be no crowding, industrywise, to take credit for the phenomenal result, thus far. This cause was fought and won at the grass roots, and none need elbow their way into the foreground for reflected glory. Praise to Colonel Cole and Trueman Remsbusch, of Allied; to Pat McGee and Sam Pinanski, of TOA; and to Robert W. Covne. of COMPO, and Al Lichtman, of 20th Century-Fox, for a super-effort, well done. But the thanks of the industry go to the grass root exhibitors, the independent theatre owners, who won this fight because they had to fight alone. It couldn't have been won any other way. It would never have been done any other way. For once, out of a welter of talk, we have seen action. The circuits couldn't have made the same presentation of the case. It was the small town theatre owner and manager who deserved the break. We've often said, "all business is local-and it is proven again.

#### PATRON SAINT



The John Hancock Mutual Life Insurance Company, in their national magazine advertising—and over their own "John Hancock"—have published this fine, descriptive illustration of the patron saint of showmanship, Phineas T. Barnum, of Bridgeport, Conn. We borrow that illustration, forthwith, to praise its source and to acknowledge the debt of all showmen to this old master.

To quote the original advertisement—and a showman, Sam Pinanski, of Boston, is a director of John Hancock Mutual Life—P. T. Barnum, a storekeeper, said to himself, one day: "I sell people food, but people need more than food. People need fun. I will show them things to make them marvel and to make them laugh. I will show them sights to broaden their minds and lighten their hearts."

We are a nation that has known from the beginning that there is a connection between fun and freedom. Our founders told us so when they put liberty and the pursuit of happiness together in the Declaration of Independence. We, who are also showmen, will always have a warm spot in our memory for men like Barnum, who added happiness in big and little ways.

He appealed to the kid in all of us.

No thanks are necessary to the League of New York Theatres, for their wire of protest in opposition to the benefits of tax repeal, unless they have it, too. There is no comparison in the purpose or program of the so-called "legitimate theatre" with the motion picture theatre which constitutes America's best entertainment.

In the first place, the Broadway theatre has priced itself out of reach, and those who can and will pay \$6.60 and up, for a theatre ticket are not in any comparable bracket with those who pay 60e and less for the movies. Also, the League makes the admission, that it has a record of 75% failures—but they don't say why—and we can tell you. It's because a majority of stage shows are too vulgar to obtain family trade. They cater to a "cafe society" audience that likes filth, and it has long been a matter of record, that they often fail.

We can praise the fur industry, who are hard hit with a 20% luxury tax, on what most people consider an admitted luxury—expensive furs. But this industry came out in favor of tax repeal for the movies, on a basis of long-range thinking.

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Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, has apparently forgotten much that was familiar to him when he sat at this editorial desk, some years ago. Nor would Gus Eyssell thank him for the suggestion in the current Ohio bulletin that the Radio City Music Hall "could well afford to reduce its price from \$1.25 it is now charging, to \$1.00 and still make money—in fact, the price reduction might bring more business."

Not so, Robert. The Music Hall has an employed staff of over 400 people, it is an expensive operation, they offer a costly and beautiful stage show. And the ordinary admission price on Broadway, evenings, is \$1.80—if he didn't know. Our argument on this point is to tell and sell your patrons in the small towns that they get the same pictures on the home front for about one quarter the Broadway price. —Walter Brooks

## 3-D Premiere Of "Feather River"

Out of Texas, state-wide, via the Interstate circuit, THE CHARGE AT FEATHER RIVER opened with a roar that could be heard across mountains and plains. In three dimensions, it spread to Denver and the Coast, and back to the Paramount on Broadway, to break box office records. It's super-Warner, sight and sound, in color!





Chief Running Bear scalps a couple of Los Angeles newspapermen (who didn't need the treatment!) preliminary to the premiere; at left, the motor caravan escorted by cowboys at Vernon, Texas, and below, visiting stars at the historic Alamo, for the Majestic opening in San Antonio.







Above, at left, local Indians do their war-dance in front of the Denver theatre, Denver, Colorado, for the Rocky Mountain premiere; and below, Interstate circuit executives greet visiting stars in San Antonio with typical Texas hospitality. Left to right, behind the table, Jack Chalman, publicity director, Lynn Kruger, Majestic manager, and George Watson, city manager.

### Dan Krendel Names His Winners

Dan Krendel announces the top winners in his 25-week showmanship drive—six-jam-packed with a thousand ideas, a thousand selling approaches, with particular emphasis on the three "P's," Publicity, Promotion and Public Relations, in his Ontario "B" district, of Famous Players-Canadian theatres, up north of here. Our congratulations to those winners, and our apologies, if we coudn't keep up with the speed and frequency of Dan's direct hits on the target. It's been quite an experience.

First prize in group "A" to Bob Harvey, manager of the Capitol, North Bay, and that we can believe, for we've seen many of his exhibits. Second prize winner in the group is Art Cauley, at the Paramount, Peterboro, and third, is Bill Burke, of the Capitol, Brantford. In group "B"—Len Gouin, manager of the Capitol, Peterboro, was first, T. Walters, manager of the Regent, Oshawa, second, and Earl Scandrett, manager of the Royal, Woodstock, was third. Prizes awarded the two groups are about even-stephen, and we don't quite understand the distinction, but we do note several names in this news that haven't been familiar.

Our sincere compliments to Dan Krendel for a terrific job, proving again how important and valuable is the consistent selling of the theatre and product, the company and the industry. He has lead a splendid demonstration of showmanship on a broad scale, and he deserves all the credit and compliments that can be accorded him. In typical fashion, he personally extends his appreciation and thanks to the good showmen that made such a drive possible. It is factual information in the Round Table that Canada leads in our showmanship mail, and that "business is good for those who make it good"-as they do, north of the border. Dan is particularly well pleased with the sustained effort, the enthusiasm that was created from the beginning and which held true to the line, throughout such a long drive. We know that it took many hours of diligent effort, directing, doing and describing these results in "Ballyhoo".

A luncheon honoring the winners is scheduled in Toroato at an early date, and we hope for a group picture of these winners, as a proper illustration for "Showmen in Action." We're keeping the score sheet, until we can see them, left to right.

#### Picture, Please

Jerry Baker promises us pictures—and we'll be looking for them—for his campaign on It Came From Outer Space. One of his stunts was a 3-D Space Girl Contest, with the winner in an enclosure in front of theatre with the world's largest 3-D glasses through which patrons were invited to look.

Dan Krendel SHOWMEN IN ACTION

Lou Cohen is another of Loew's managers in the field who have had lovely models distributing MGM record albums to disc pockeys around town, a friendly bit of promotion for Loew's Poli theatre, Hartford, and it flatters the platter spinners.

Colonel Bob Cox, of Schine's Kentucky theatre, Lexington, Ky., had a reel co-op ad tieup, with merchants using a film strip design to border their ads for ALL I DESIRE.

Warner's is launching an 18-city personal appearance tour for Merv Griffin, rising young singing star of So This Is Love—which is the Kathryn Grayson story of Grace Moore's life—starting in Pittsburgh and doubling back from Boston to Los Angeles.

D. P. Savage, manager of the Capitol theatre, Listowell, Ontario, built a crown over two feet high of various colored flowers as the pinnacle of his promotion for A Queen Is Crowned.

Ted Davidson, manager of Walter Reade's Paramount theatre, Asbury Park, used boardwalk tactics to ballyhoo Houding with a local magician and staff people doubling in magic tricks.

Vincent Youmatz, manager of the Torrington Drive-In, Torrington, Conn., running a comic-book giveaway as an underline for his "Kiddies Kartoon Karnival"—for Tots to Totterers!

George D. Landers, spreading three-dimensional display in the newspapers for Stranger Wore a Gun—3-D attraction at E. M. Loew's theatre, Hartford.

Bill Elder, manager of Loew's Penn theatre, Pittsburgh, sends us tear sheets on Herb Shriner's personal appearance in advance of MAIN STREET TO BROADWAY.

The Catalina Bathing Suit Pageant which George Cameron, manager of Schine's Vernon theatre, Mt. Vernon, Ohio, promoted, went over with a splash, according to headquarters dispatches. The local store did a real job, even hiring professional models.

Schine's theatres have been giving away a free "Thousand Island Vacation" in a number of their towns that border on this resort area, with phenomenal results, via sponsored contests and local tieups.

Egon Easer writes from his new Odeon theatre, Beuel/Rhine, Mittlestrasse 1, Germany, and says he had the pleasure of meeting Gregory Peck, on location, and that Bing Crosby, Errol Flynn, Gary Cooper and others, have been recent visitors.

Paul Pine, manager of Schine's theatre at Ravenna, Ohio, found a picture of Clark Gable in Coronet magazine and the story that he once attended school in Ravenna. Result: some free publicity mats and a story in the local newspaper.

Seymour Morris, of Schine's headquarters staff at Gloversville, reports that the Remington-Rand Kiddie Shows held annually at the Liberty, Herkimer, and Capitol theatres, Ilion, N. Y., were a bigger success than ever, with breaks in the Utica papers.

Frank Lynch, manager of the Meriden theatre, Meriden, advertised a hold-over "No gimmicks, no gadgets—Shane stays on the screen." He calls his house "the indoor drive-in theatre" with free parking for 500 cars.

Ernie Gracula, advertising manager of the Central theatre, West Hartford, and Jim McCarthy, at the Strand theatre, Hartford, getting big breaks for wide screens in all the newspapers.



Harry Unterfort, city manager for Schine's theatres in Syracuse, probably read about striking oil on the Fox studio lot, so he started drilling in front of the Paramount, incidentally as ballyhoo for "Thunder Bay"—in any event, he'll strike something!

## Can the Movies Come Back?

## A COMMENTARY BY MARTIN BOUHAN RADIO STATION WOPA, OAK PARK, ILLINOIS, FRIDAY, JULY 31, 1953

The death knell of the motion picture emporiums is being rung by the exhibitors themselves, who like the riverboat captains of a nostalgic era, live in a dream world of yesterday. The majority are not showmen. For the past twenty years, the ordinary exhibitor has depended on the studio experts to prepare his publicity. All he had to do was use it.

Since the house was usually packed, he felt important as he strode the lobby, shaking hands with the socially prominent. And he was convinced of his genius as he stepped out on the sidewalk and saw a block-long queue waiting for the late show. He considered his primary function was giving passes to the right people. His authority was supreme as he ordered the ushers to check the front rows and admonish the kids to keep their feet off the seats.

#### Says We're Not Showmen

Today the lobby is empty, there are no kids in the front seats and no crowds on the sidewalk. Since he is not a showman, the exhibitor is lost. He inherited his theatre from men like Roxy, Barney Balaban, Sid Grauman and others . . . who were men of vision, who knew the pulse of the people. These men realized that all people are creatures of habit and susceptible to emotion . . . and the screen portrayed emotion. They played on the public's emotions to create the habit of movie attendance.

The suggestions I am going to make are based on the assumption that soon every theatre will be in a TV area. They may seem radical, if not stupid, to many an exhibitor who has never had a creative idea. I realize that what I am going to say applies to the smaller communities rather than the large cities. For the suggestions are limited by the facilities of the stage as well as the house; also, union regulations are always a problem. However, I feel that some of the suggestions could be used to advantage by all exhibitors.

#### Vetoes Double Features

First—Get rid of double features. They are passé. Where is the logic of charging one admission for two full length features? This fad started in the depression when for 75 cents two people could spend from four to six hours in a movie. Today, the pace has speeded up. The public is used to TV, where the running time of movies has been cut to an hour or less.

How can anyone enjoy or understand a novel by starting at the middle, following it to the end, then turning to an entirely different story, reading it through and comThe opinions expressed by this commentator are his own, and do not necessarily reflect the viewpoint of the Round Table or its members. But we figure it is good to see and study what men in other and related lines may be thinking of our industry. It would be easier to toss this piece in the waste-basket, but it may be profitable to stop, look and listen, when such warnings are sounded.

Perhaps you may recall that once upon a time, twenty-odd years ago, our industry was about to go out of business because of the new radio, which would bring free entertainment into every home, and so why should anybody pay admission to the movies? Well, it didn't work out that way; in fact, no one can say that radio, as such, ever did the motion picture industry a bit of harm, intentionally or otherwise, so there's no hard feelings, on either side.

Also, more recently, a new electronic development has sprung up, right in radio's back yard, and just a little while ago, they were holding preliminary inquests over the probable demise of the radio industry. So, it's encouraging to read that the total number of radio sets in use now totals 110,000,000, the all-time high, and that this industry has grown in the face of new, and devastating competition. So we give Mr. Bouhan the floor, without interruption, and counsel our readers to consider thoughtfully all that he has to say, with their own, and our reservations. -W. R.

ing back to the first one? This is also true of a lecture, stage play, or even a funny story. Yet this is what the moviegoer has been forced to do for years with double feature after double feature. With a single feature the starting time can be made convenient for the theatregoer. For years now, the fan has had no choice . . he saw his movies in slices, or he didn't see them. Today he isn't seeing them. Show one feature, publicize it, and encourage the audience to get in at the start.

#### We're Wishful Thinkers

In my opinion, it's wishful thinking to hope that 3-D or Cinerama will cure the box office ills. Already 3-D has been shown successfully on the TV and soon it will be available in color to the viewer on his home screen. Why can't the exhibitors see further than the end of their nose? They have had the amusement tax repealed on the pretense that many people have stayed away from movies because the tax made the admission too high. Yet they raise the prices 50 to 100 percent to a 3-D or Cinerama production. How long will the public continue to pay higher admissions to see this new fad after the novelty has worn off?

The newsreel is no feature. It's as dead as yesterday's newspaper. Who is going to pay an admission to see last week's news that they have already viewed on their own TV screen? Here is a suggestion. Present a LOCAL newsreel of the events in the community. The public would come to see themselves and their friends. Possibly this idea is too expensive. However, most TV stations use daily local newsreels. Possibly some sort of a reciprocal deal could be worked out and the print blown up from 16mm to 35mm.

#### He's Got Something Here

TO STAY IN BUSINESS IN THE FUTURE THE THEATRE MUST BECOME THE COMMUNITY CENTER FOR THE AREA IT SERVES. It must forget its dignity and concentrate on dollars . . . and this means resorting to gimmicks to bring about the rebirth of an audience. Forget double features and short subjects and concentrate on local personalities and groups.

Capitalize on the theatre's assets . . . its air conditioning . . . lounges . . . seats, etc. If there is no loge . . . partition off part of balcony. Invite different women's organizations to hold their meetings or card parties in the theatre and let them see the film attraction afterwards free of charge. Do the same with Cub Scouts, Boy Scouts, and other groups. Let your local fans create your audience by presenting community dramatic groups in non-royalty plays. Arrange community town meetings once or twice a month. Let prominent civic and social leaders discuss local problems. Have a panel on stage with questions from the audience. Encourage women's groups to use the lobby for bake and rummage sales.

Each exhibitor is going to have to bring back his own audience. To those who may feel these ideas are corny or below their dignity, may I reply that so is a darkened marquee.

Today, all forms of entertainment are in the process of revolution. The present-day exhibitor must adapt himself to meet the challenge of these changing times or the fabulous motion picture palaces built by the showmen of yesterday will become as decadent as the castle of old-world monarchs . . . like the Colosseum of Rome or the Acropolis of Athens, they will become ruins of an ancient glory.

## Fabian Hits The Ball In Brooklyn

Johnny Burke, publicist for Fabian's Fox theatre in Brooklyn, writes enthusiastically of what's going on over the River—leading off with the statement that the Messrs. Fabian and Rosen are not only making news nationally, but also locally, in his borough. They've just installed a giant panoramic screen, that stretches all the way across the proscenium at the Fox, for the proper showing of Salome and her seven veils, and with Warner's Charge at Feather River coming in to add 3-D and stereophonic sound, as well.

Publicity-wise, he submits several campaign books as entries for the Quigley Awards in the third quarter, which is news because there are some who think that their situations are either too big or too small to become contenders. Johnny has a book on Fort T1, which was current in June, and which has had full treatment for this big house, in our suburb across the river (population three million!) All kidding aside, it's the world biggest neighborhood, that boasts it's own postoffice. We New Yorkers sometimes think that Manhattan is New York, and there's no bigger mistake possible. There's so much of America that's just across the river, in either direction.

THE BEAST FROM 20,000 FATHOMS and SOUTH SEA WOMAN are two other recent attractions which he submits as campaigns. He gets more free space than is usual in large situations.

#### "Young Bess" Gets Play In Small Situation

Keith Maupin, manager of the Richland theatre, Richland, Washington, sends a picture of his attractive display for "Young Bess"—which was put together out of materials at hand, or which could be borrowed from convenient sources. It looks regal, and makes an impressive selling approach for a distinguished color film. He says, "It was a joy to construct"—and different from the usual lobby display. The Coronation has been called the best example of showmanship this year, and it has promoted much that is above average in typical showmanship at the box office line.

## That Get You BEST Send Us RESULTS and Always Your Next Arrive ON TIME Is Order! What You Get From CHICAGO 1327 S. Wabash NEW YORK 630 Ninth Ave

## Fabian Hits Selling Approach

PICK-UP ON SOUTH STREET-20th Century-Fox. When the B-girls, the pickpockets, and the stoolies join the fight against Communism on the side of the law. No holds barred, no punches pulled, nothing left out. You've never seen anything like it. "Candy" is the central figure in a counterblast against spies. She had a job to do for the F.B.I., and she was doing it the only way she knew how. Not since House on 92ND STREET has the screen dared such realism. 24-sheet and all posters ideal for art-work cut-outs, to create your own lobby and marquee display. It's exciting stuff, capable of compelling attention at the box office line. A set of teaser ads, 2-colums wide, are worth using, and the complete campaign mat, at 35c, which should be on your standing order at National Screen, has all the ad mats needed for small situations, very well selected, and with two publicity mats thrown in, all for the price of one ordinary ad mat. Get the selection and give your composing room a treat. No herald mentioned, but you certainly can create your own with several oversized ad mats, and good, too-with a cooperative advertiser to pay for the whole job, by using his ad on the back. Look at the pressbook cover, or mats 402, 401, for this special use. This picture, at the Roxy in New York, and in other first runs, ran away with box-office records, because it was well sold, and because it delivered the goods.

THUNDER BAY — Universal-International. In color by Technicolor. The saga of a man who fought for the biggest bonanza of them all! Jimmy Stewart in a brawling, mauling story of the tidelands oil fields, drilling for oil off the Gulf Coast. Exciting, colorful, romantic drama. The story of a mighty man and a bayou woman, in a coastal town that struck it rich. 24-sheet

is particularly colorful, with all posters making good cut-outs for lobby and marquee display. Herald keys the campaign for most situations, and a set of Color-Glo stills will sell color with color in a special lobby frame. Ad mats, some very big, but enough in smaller sizes for those who pay for their own newspaper space. The big, bargain, 35c composite mat, at National Screen, has all the ad mats and slugs needed for small theatres, six of them with two publicity mats additional, to illustrate reviews and stories. Where can you get more, for less, and so, why not put this on your standing order immediately?

DREAM WIFE-MGM. Hilarious entertainment with Cary Grant, Deborah Kerr and Walter Pidgeon. Too hot to handle! Cary's flirtation with an Oriental dancing beauty turns into a tangle when a cutie from his own home town puts a bee in his fez! Betta St. John is the dancer and she's new-but you'll want to adopt her. Pressbook suggests a stag preview for men only. Where the DREAM WIFE comes in, you'll have to come in to find out. 24-sheet and all posters designed to create cut-outs for lobby or marquee display. You can't get better art work for so little money. No herald mentioned, but a set of door panels is plenty colorful. Newspaper ad mats feature Cary in a fez, and Betta in her dancing costume, with a DREAM WIFE supervising the scene. The complete campaign mat, special ad mat No. I on every exhibitor's list, at National Screen Service, gives you ten ad mats and slugs, two publicity scene mats and still more borders to use all week to dress up your newspaper ads and make them look different-all for 35c, the cost of just one ad mat! Small theatres will put this big bargain, on standing order, to supply more showmanship.



These lucky kids were the luckiest of all, for when Roy Rogers visited their Roy Rogers Riders Club, at the Music Box theatre, Tacoma, Washingon, they also won a trip to Hollywood, as Roy's guests. Roy Gordon, manager, at far right, boasts that his Riders Club has 2,000 members, but we wonder what they do for new Roy Rogers' pictures?

## CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



#### NEW EQUIPMENT

EVERYBODY'S BUYING 'EM! MASONITE Marquee Letters 4"-35c; 8"-50c; 19"-60c; 12"-85c; 14"-\$1.25; 16"-\$1.50 any color. Fits Wagner, Adler, Bevelite Signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GET SET FOR 3D! INTERLOCKS \$150; MEtallic Screen 90c sq. ft.; 24" Magazines \$302; Porthole Filters \$47.50 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

#### USED EQUIPMENT

DEVRYS FOR EVERY SIZE THEATRE! COMplete dual Projection and Sound equipments: Mazda, 5995; Ikw, \$1,995; H.L., \$1,995. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR SAVES YOU MONEY! 3-D EQUIPMENT at low prices, write us; Imperial 50 amp, Rectifiers, 8 tubes, with fans \$195 pair; Strong I kw Lamphouses and Rectifiers, excellent, \$405; Automatic Rewinder, \$44.50. Film Cabinets \$1 section. Mon-Arc Lamphouses, late model, 14" Reflectors, excellent \$75 pair. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

#### SEATING

S. O. S.—SAVE ON SEATS! REBUILT THEatre chairs from \$4.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 694 W, 52nd St., New York 19.

#### Bert Reisman, With RKO 30 Years, Succumbs

Bert Reisman, 57, RKO Radio sales representative at Johannesburg, South Africa, died of a heart attack July 31, according to a cable received in New York. He had been with RKO and other film companies 30 years, and was a brother of Phil Reisman, former RKO vice-president in charge of foreign distribution.

He is survived by the widow, a daughter, and two brothers and two sisters.

#### Howard Roth

Howard Roth, Paramount office manager and head booker at Cleveland, died July 31, en route to the hospital after a heart attack. He was 50, and would have shortly marked his 25th year at the Cleveland branch. He leaves his widow.

#### Hugh Gardner

Hugh Gardner, exhibitor, of Neosho, Mo., died August 1 at Tulsa, Okla. He operated two theatres and a drive-in. His widow and two daughters remain.

#### Charles Gulotta

Charles "Alex" Gulotta, owner of the Fox Theatre, New Orleans, died July 29, after a short illness.

#### HELP WANTED

WANTED EXPERIENCED PROMOTION MIND ed Managers for two situations in New York State. Please reply, giving full particulars, salary requirements, and whether available for interviews to be held in New York City. BOX 2729, MOTION PICTURE HERALD.

MANAGER, EXPERIENCED ALL PHASES, but particularly adept at writing good copy and daily newspaper display ads. Submit sample ads. Tell all first letter. References used your permission only. Salary \$5,200 annually, group insurance, hospitalization, self and family. Good opportunity for advancement. Will reimburse moving expenses. Midwest. BOX 2731, MOTION PICTURE HERALD.

#### DRIVE-IN EQUIPMENT

DEVRY DRIVE-IN OUTFITS \$1,595 UP (SEND for lists). In car speakers w 4" cones \$15.50 pair w/junction box; underground cable \$65M. Time payments available, S. O. S. CINEMA SUPPLY CORP., 604 W, 52nd St., New York 19.

#### HELP WANTED AGENCY

OPPORTUNITY FOR THEATRE MANAGERS (5) with heavy experience. We want the best for a medium sized circuit, top pay and opportunity. All replies held in strict confidence. MORGAN AGENCY, 130 W. 42nd St., New York City. OX 5-0740.

#### STUDIO EQUIPMENT

TURN ADVERSITY INTO ADVANTAGE—SHOOT local Newsreels. TV Commercials, Make advertising tie-ups with local merchandise. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

#### SERVICES

WINDOW CARDS, PROGRAMS. HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

#### BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION.
Best Seller, since 1911. Now in 7th edition. Revised to
present last word in Sound Trouble Shooting Chart.
Expert information on all phases of projection and
equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid, QUIGLEY
BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953 54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics, Complete listing of feature pictures 1944 to date. Order your copy today, \$5,00, postage included. Send remittance to OUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 30, N. Y.

#### Oscar Libros

Oscar Libros, retired owner of the National Poster Exchange and the Penn Printing Company, Philadelphia, died at his Atlantic City home July 31, at the age of 65. He started the industry's poster exchanges in the area 40 years ago. His widow and son survive.

#### W. A. Andlauer

William A. "Billy" Andlouer, pioneer exhibitor at Kansas City, died August 1, at the age of 72. He also for many years was with Paramount in the making of newsreels and sport shorts. He is survived by a widow and two daughters.

#### E. C. "Ned" Buddy, Newsreel Editor, Dies at 46

Edward Carr "Ned" Buddy, general manager of the television new/film division of the Columbia Broadcasting System, was buried at Vineyard Haven, Martha's Vineyard, Saturday. He died from a heart seizure July 28, at Norwalk, Conn., at the age of 46. Mr. Buddy has been in his position six months, having come from Cinema Canada Pictures, Ltd., of Toronto, where he was managing director. Previously, he was foreign news editor of Warner Pathe Films, and European manager of Paramount

News. In 1942 he became editor of United Newsreel, put out by the five newsreel companies at the request of the OWI for audiences abroad. His widow, Juliet, three daughters, two sons, and a brother are among the survivors.

#### Herman Stern

Herman Stern, a pioneer in the industry, and one of the older executives of the old Universal Pictures, died in New York, July 30. He had been in retirement many years.

#### Loew's International Promotes Seely, Pati, and Carroll

Three promotions were disclosed by Loew's International Corporation, in New York this week. They are Joseph L. Seely, elected assistant treasurer; Charles Pati, who has been appointed assistant to Morton A. Spring, first vice-president; and Ronald Carroll, who has been made assistant to Sam N. Burger, the sales manager, Mr. Seely has been with the company since 1929, at that time entering its sales department, then going to accounting, and then being appointed chief accountant. Mr. Pati started at the age of 14 as an office boy. Mr. Carroll joined about ten years ago, after being with the OSS during the war. He started in the 16 mm department.

# The Product Digest

#### Island in the Sky

W.B.-Wayne-Fellows-Story of a Rescue

Starting with a story that's so simple and straightforward as to be almost transparent, Warner Brothers here present a film that plays on the emotions beautifully. With a minimum of excess dialogue and narration, it manages to convey the terror, heartbreak, fear and eventually, joy of a small group of men trapped in a snowy wasteland.

The picture is based on the novel by Ernest K. Gann who also supplied the screenplay which must account for much of its faithfulness in sticking to the basic plot and not wandering off on unnecessary tangents. This plot merely tells how a transport plane gets lost in a snow-storm and is forced to land on a frozen lake in uncharted territory in the northern part of this continent. The crew of five has very little food with them; their fuel supply is barely enough to generate the radio for a few days; and the temperature is a brutal 40 below. The prospect for survival is bleak, though the audience feels that they must pull through (otherwise the whole film would be pointless) and the suspense created by this stark situation is superb.

With meagre information to go on, a searching party is formed. The Army supplies the planes with the lost crew's buddies becoming the searchers. From there on, a tense situation becomes even tenser as the camera switches from the rescue party to the lost ones and back again. The suspense keeps spiraling as one group is played against the other. In a brilliantly heartwarming climax, the men are found and one of the fastest 109 minutes of entertain-

ment reaches its conclusion.

Chief among the picture's many assets is the lack of pseudo-bravery on anybody's part. The crew's reaction to their miserable circumstances is a realistic, gnawing fear that they may never saved with always the flicker of hope re-ining. And the rescuers are not a bunch of maining. devil-may-care idiots who are looking for a thrill, but grim, middle-aged men hoping to find their friends without resorting to superman devices which could easily have spoiled a fine

movie.

There's only one big name in the cast and that, fortunately, is John Wayne. However, there's no standout performance as all the acting is of the highest calibre, everybody playing it straight, unromantic and realistic. Wayne plays the leader of the lost crew, giving one of his best performances. The surprise of the picture is Andy Devine who plays one of the rescue pilots. He's never played anything quite rescue pilots. He's never played anything quite like this before. Others in the large cast in-clude Lloyd Nolan, Walter Abel, James Arness, Allyn Joslyn, James Lydon and many oldtime faces pleasantly seen again. Women figure unimportantly in the story and are not even listed in the credit sheet. This should make little difference at the boxoffice.

The aerial photography by William Clothier is original and fascinating. It helps immensely in making this a fine tribute to the breed of man known as "pilot." William A. Wellman directed with much success this Wayne-Fellows

Production, Seen at the Warner Brothers screening room in New York. Reviewer's Rating: Excellent,— LAY REMER.

Release date, September 5, 1953. Running time, 100 inutes. PCA No. 16574. General audience classifica Booley John Wayne
Stutz Lloyd Nolan
Col. Fuller Watter Abel
McMullen James Arnes
Moon Andy Devine
Allyn Joslyn, James Lydon, Harry Carey Jr., Hal
Baylor, Sean McClory, Wally Cassell, Gordon Jones,
Frank Fenton, Robert Krys, Sumner Getchell, Regis
Toomey, Paul Fix, Jim Dugan, George Chaudler, Louis
Jean Heydt, Bob Steele, Darryl Hickman, Touch Connors, Carl Switzer Cass Gidley, Guy Anderson, Tony
De Mario

#### The Actress

MGM-Comedy Drama

MGM has endowed this with perfect detail except for New England accents, and this may be fortunate because the language is universal. It has brought to completion a stage play in a It has brought to completion a stage play in a manner only the screen can achieve. It has used a cast which reaches heights of acting, the complete absorption of audience attention, and which has names of tried value. Spencer Tracy, Jean Simmons, and Teresa Wright.

It has filmed Ruth Gordon's truly delightful story of strivings and heartbreak and comedy

and family unity in a way which gives rewards of tears, and much chuckling, and some laugh-ter. Almost every kind of audience will find this moving, and have a sense of intimate shar-Certainly above all it is for the vast

family audience.

Everyone, from director George Cukor, and the actors, down to the talent concerned with effects and moods, such as musical director Bronislau Kaper, can be said, to judge results, to have given this loving care. The acting performances are surprises and deserve Academy consideration. There is, for instance, Mr. Tracy, as a father, cantankerous sometimes, then suddenly tender, always wise and always careful, always poor but always provident, a proud, unreserved, loud, gritty onetime scafaring man, now knuckling to an humble job which scrapes his very heart. And Teresa Wright, as a middle aged wife, loving, fearful, faithful, skittish yet also very wise.

And there is Jean Simmons, a wonderful sur

And there is Jean Summons, a wonderful sur-prise, a 17 year old, mad about the stage with only the fervor of the very innocent young, very desperately trying to reconcile such yearnings forbidden in old New England society, with her father's stern admonitions about life generally and stronger ambition that she become a physi-

cal culture teacher

The three reflect perfectly through precious

THE RELEASE CHART SHORT SUBJECTS SHOWMEN'S REVIEWS conversations, conflicts, and vignettes the seri-ous minded, homely, uncertain life of the early Nineteen Hundreds. How they achieve a bal-ance of desire against reality is the story. Jean wins her parents to her viewpoint, after an early defeat, and after an early rejection by a great Boston theatre manager, and even herself rejects a young suitor. She departs in the end for New York, to seek her theatrical career, armed only with optimism and a precious seaman's spyglass which her father says in New York she can sell for \$100. Her father has finally told the boss of his firm what father he's been thinking all along, has been fired, but has a certain relief and the certainty he can always find work. The eventuation is a

victory of faith over fear.

Lawrence Weingarten produced, and Miss

Cordon's screenplay is from her stage p "Years Ago," produced by Max Gordon. Seen at the New York home office. viewer's Rating: Excellent.—FLOYD STONE.

Running time, 90 minutes. Release date, September 5, 1953. PCA No. 16357. General audience classifica Spencer Tracy
Jean Simmons
Teresa Wright
Authony Perkins
Lan Wolfe
Kay Williams
Mary Wicces
Norma Jean Nilssom
Dawn Bender tion
Clinton Jones
Ruth Gordon Jones
Annie Jones
Fred Whitmarsh
Mr. Bagley
Hazel Dawn
Emma Glavey Emma Gl Anna Katherine

#### The Cruel Sea

U-I-J. Arthur Rank-

Best Seller Comes to Screen

There is a vast, ready-made audience in the U.S. reading public awaiting this fine screen adaptation of Nicholas Monsarrat's best-selling novel of the British Navy in World War II. "The Cruel Sea" on film approaches the heights of that other British sea classic, "In Which We Serve," and should—allowing for the difference

in today's emotional scene—approximate the earlier picture's big reception here.

The screenplay by Eric Ambler is a model example of how to adapt a big, sprawling novel without wanton cutting or bringing excess without wanton cutting or bringing excess verbiage to a medium that is primarily visual. The film is long—two hours—and episodic, but each episode is a fresh experience, carefully delineated and pointed to carry the film for-ward. In hands less capable than those of director Charles Frend and producer Leslie Norman, the experience might have seemed

Selling the film, the exhibitor will have to selfing the film, the exhibitor will have to rely on the well-known title and of course the fine critical reception and word-of-mouth it is certain to receive. The cast, for the most part, is little known here. Jack Hawkins stars as the quietly heroic skipper of HMS Compass Rose, the corvette whose adventures are the story of the film. Supporting him are Donald Sinden, his resourceful first lieutenant; Dender Ellight as the mitter officer mode a cucled. holm Elliott, as the witty officer made a cuckold

(Continued on following page)

(Continued from preceding page)

by his actress-wife, and Stanley Baker as the gross officer who loves the canned sausages all others abhor. These and the many other char-

acterizations are faithfully and beautifully done. Following the book, the film opens with the commissioning of the Compass Rose, follows her through the days of the "phoney war," her bitter days in the Gibraltar run and finally to her sudden, shattering end with a torpedo in her hull. It continues to show Hawkins and Sinden carrying on in a new ship and eventu-ally, tired and hardened, seeing the victorious

end of the war

The individual parts are what give the sum its special quality. These include the glimpses into the men's private lives, the search for a submarine off Gibraltar, the fantastic air attacks on the Murmansk run, as well as such a mo-ment of high personal drama when the captain has to decide to drop depth charges into a group of swimming survivors. The sea itself is the principal villain and, as photographed by Gordon Dines, it is a thing of beauty and ever changing mood.

changing mood.

The film is a Michael Balcon production, presented by the J. Arthur Rank organization, and being released in the U.S. by Universal-International. Telling a universal story of men, ships and the sea, it is a British production to be enjoyed by all types of U.S. audiences.

Seen at the Universal screening room in New York March 2015.

Keviewer's Kating: Excellent,-VIN-CENT CANBY.

Release date, August 19, 1951. Running time, 121 inutes PCA No. 16500. General audience classifica-

tion.

Erieson Jack Hawkins
Lockhart Donald Sinden
Ferraby John Stratton
Morrell John Stratton
Morrell Stader, John Warner, Bruce Seton, Laan
Redmond, Virginia McKenna, Morra Lister, June
Hunburn, Megs Jenkins, Meredith Edwards, Glyu
Houston, Alee McCowan, Leo Phillips, Dafydd Haward,
Fred Grafiths, Laurence Hardy, Sam Kydd, John
Singer, Barry Steele, Gerard Heinz, Gerik Schieblerup,
Gaston Recher, Andrew Cruckshank, Barry Letts,
Ketin Kennedy Harold Goodwin, George Curzon, Anthoay Snell, Ronald Simpson, Don Shany, Herbert C
Walton, Jack Howard, Russell Waters, Harold Jameson, Warwick Ashton

#### The Caddy

Paramount-Martin & Lewis on the Links

Dean Martin and Jerry Lewis, who already have given what-for to the Army, Navy, Air Corps and, most recently, the British press, tackle the sacred sport of golfing in "The Caddy." The resulting farce is fast and frantic in a vein now familiar to their legion of fans who, no doubt, will take "The Caddy" to heart.

If the boys aren't their own best exploitation and they are—the picture also offers a num-ber of candid views of big golf figures doing what comes naturally on the links. Included is the currently well-publicized Ben Hogan, as well as Sam Snead, Byron Nelson, Julius Boros and Jimmy Thomson, none of whom is immune the weird kibitzing of Lewis, the helpful

caddy to end all caddies.

The story, as amiable and footloose as any previous Martin and Lewis vehicle, tells in flashback how a famous comedy team got its start. If the screenplay by Edmund Hartmann and Danny Arnold is to be believed, it all began in San Francisco when ne'er-do-well Lewis, son of a famous golfer but who himself cannot son of a famous golfer but who himself cannot play because crowds give him nervous prostra-tion, meets up with Martin, a "natural" golfer and also brother of the girl Lewis loves most. To get some quick money, Martin enters a big tournament with his sidekick as caddy. They win and go on to a still bigger tournment in Santa Bedear, where

Santa Barbara where, as a result of Jerry's antics and the appearance of Martin's numerous relatives, the results are disastrous. They are kicked out of the contest but a delighted onlooker signs them as a comedy team, a break which eventually leads to a happy climax with a personal appearance at New York's famous Paramount theatre.

Providing the romantic interest are Barbara Bates and Donna Reed, the latter a pretty society girl at whose palatial home some of

the film's brightest comedy takes place. This involves Lewis bumbling attempts at imper-sonating a haughty guest, and a dinner party at which he frantically drinks up all the martinis to keep them away from Martin, who is training.

in training.

Supplementing the gags and general horsing around are a number of new Harry Warren-Jack Brooks tunes nicely sung by Martin and generally torn up by Lewis. Norman Taurog directed and Paul Jones produced this comic theme-with-cariations which give every evidence of the team's high groups. dence of being another of the team's big money-

Scen at the Paramount screening room. Reviewer's Rating: Very Good .- V. C.

Release date, September, 1933. Running time, ninutes. PCA No. 16419. General audience classific minutes. PCA No. 16419. General audience classification
loc Anthony. Deam Martin
Harvey. Jerry Lewis
Kathy Taylor. Doma Reed
Lisa Anthony. Barbara Bates
Kathy Taylor. Bonna Reed
Lisa Anthony. Barbara Bates
Smith, Marshall Thompson. Marjorie Gateson, Frank
Puglia, Lewis Martin, Romo Vincent, Aszentina Brunetti, Houseley Stevenson, Ir. John Gallaudet, William
Edmunds, Charles Irwim, Freenan Lusk, Keith Mc
Connell, Henry Brandon, Mauric Marsac, Donald
Randolph, Stephen Chase, Tom Harnson, Ben Hogan,
Sam Snead. Byron Nelson, Inlins Boros, Jimmy
Thomson, "Lighthorse" Harry Cooper, Mary Treen,
Mary Newton, Mike Maloney, Hank Mam, Joseph E.
Stabile, King Donovan

#### So Little Time

MacDonald - A Love Story

Despite the sameness of title, "So Little Time" has absolutely nothing to do with John P. Marquand's book. Rather, it is based on the novel, "Je Ne Suis Pas Une Heroine" by Noell Henry and it tells a very touching story of two people involved in a tragic love affair. The picture takes place in Belgium during World War II. A young music student and her mother are the only ones left of a large family, the men having been lost in the wear.

family, the men having been lost in the war. Their chateau is partially taken over by a German Military Commandant. The young girl has a bitter hatred for all Germans and tells the Commandant so. When they discover they have a mutual interest in music, and especially have a mutual interest in music, and especially the piano, they come to know each other better and despite the barriers, they fall in love. They realize it's an impossible situation which is even further hindered by the underground which forces her to steal important items from him.

Their bittersweet romans.

tragedy, which it does.

This British film is a fine art house attraction which is marred only by the lack of familiar names in the cast. However, the action highest quality. Maria Schell tion which is marred only by familiar names in the cast. However, the acting is of the highest quality. Maria Schell plays the girl with all the sensitivity the role demands while Marius Goring is excellent as the touch and tender German. In fact their performances are so touching that the audience's sympathy towards the German may seem out of place. However, it's explained that he's a German, not a Nazi, which may or may not

Aubrey Baring and Maxwell Setton produced this Associated British-Mayflower Production, while Compton Bennett directed from a screen-play by John Corrected International Compton Bennett directed from a screen-play by John Corrected International Compton Bennett directed from a screen play by John Cresswell. MacDonald Pictures is the U.S. distributor. Seen at the Little Carnegic theatre in New

York, Reviewer's Rating: Very Good.—J. R.
Release date, July, 1953, Running time, 89 minutes,
General audience classification.

Nicole

Maria Schell

Hobensee Maria Schell Barbara Mullen, John Bailey, David Hurst, Gabrielle Dorzat, Oscar Quitak, Lucie Mannheim

#### Plunder of the Sun

Warners-Wayne-Fellows Mexican

Treasure Hunt

A cache of ancient and fabulously valuable relics, hidden during the Spanish conquest, serves here as the lure which brings Glenn Ford, Diana Lynn and Patricia Medina into contact with murder and mayhem in modern Mexico. "Plunder of the Sun" is a glossy suspense job whose interesting first half promises a lot more than is delivered in the second half.

On the credit side are the performances of Ford as a somewhat opportunistic, down-andout claims adjuster who gets caught up in the bunt without knowing for a long time what the prize is; Miss Lynn as a bedraggled Pittsburgh society girl, drink-sodden and lonely, and newcomer Sean McClory, as a young but already "disbarred" archeologist who affects dark glasses and a continental manner. Supporting them in an equally effective but much smaller role is rotund Francis L. Sullivan, an art col-lector whose methods of collection are no better than they should be.

The screenplay, by Jonathan Latimer, based on a novel by David Dodge, opens in Cuba with Ford being approached by Sullivan and asked to smuggle a small package into Mexico. asked to smuggle a small package into Mexico. In need of money and not too particular how he gets it, Ford agrees. On the freighter to Oaxaea, Sullivan dies mysteriously and Ford comes in contact with McClory, the alcoholic Miss Lynn and Miss Medina, the latter posing as Sullivan's travelling companion, all of whom would like to get their bardes on the preferred. would like to get their hands on the package,

which contains a treasure map.

So far, so good. It is only when the screen-play tries to supply plausible explanations for the various eccentric behavior patterns that a

the various eccentric behavior patterns that a basic lack of ingenuity becomes apparent. Photographically, however, the Mexican scenes, many of which were shot on location in and around the ancient Zapotic ruins, are superb. The true climax of the picture is reached here, when the treasure is located by Ford working in an uneasy truce with McClory The picture then takes nearly ten superfluous minutes to tie up the loose ends and get the

romantic complications stowed away.

John Farrow directed and Robert Fellows produced the Wayne-Fellows presentation, for Warner Brothers release. "Plunder of the is good, but it might have been a lot

better

Seen at the Warner Brothers' screening room in New York, Reviewer's Rating: Good .- V. C Release date, August 29, 1953. Kunning time, 8 minutes. PCA No. 16295. General audience classifica

Al Colby

#### The Young Caruso

I.F.E.-A Voice Is Born

Fate toyed with Caruso, sometimes benevolently, sometimes malevolently, according to the screen version of the great tenor which LF.E. is about to release on these shores. The production traces the life of the artist in a span that covers his early days as an urchin on the streets to Naples to his first taste of recognized

Quite obviously the picture abounds in music. And among its other persuasive qualities are the authentic settings and the soundtrack voice of Mario Del Monaco. Cast-wise, it features a lady of fragile beauty, Gina Lollobrigida, who plays sweetheart to Ermanno Randi's Caruso. These assets duly noted, it also should be pointed out that the screenplay, in its chronological recitation of the milestones in Caruso's career, frequently grows thin in dramatic

All the hardships, sacrifices and disappointments that were a prelude to Caruso's musical department of love Caruso's balloon of hope rose briefly, only to burst in his face. But his

A competent job of dubbing English dialogue has been accomplished in the film which was directed by Giacomo Gentilomo and produced by Maleno Malenotti.

Seen in a New York projection. Reviewer's Rating: Good.—Mandel Herbstman.

Release date, September, 1953, Running time, 77
minutes General audience classification
Caraso Ermanno Randi
Caraso (as a child) Maurizio di Nardo,
Stella Gina Lollobrivida
Maria Von Tasnady, Gaetano Verna, Ciro Scafa, Car
letto Sposito, Elena Zaugro, Nero Bernadi

#### The Stranger Wore A Gun

Columbia-3-D Western

(Color by Technicolor)

This doesn't advance the cause of 3-D, nor of westerns. It merely has violence a-plenty, even to the point of sadism, saddled onto a weary western plot. Even as 3-D, this is weary western plot. Even as 3-D, this is deficient; for one thing, it is filmed too much in low key; there are too many night scenes, and too many dimly lit interiors. For another, despite some trite and obvious 3-D tricks, guns and such fired into the audience, the dimensional effect is too often not apparent.

The story has Randolph Scott as a Confederate spy, working for Quantrell's raiders in their infamous, murderous raid on Lawrence, Kansas. Repelled by their barbarity, he seeks a different life: but even after the war, on a river boat, he is forced into a fight, and flees West, a wanted man. Settling in Prescott, Arizona, a he is forced into a light, and nees west, a wanted man. Settling in Prescott, Arizona, a rough town, he is immediately hired by gang leader George Macready, to spy on the local stage coach. His hidden change of heart, however, leads him to attempt outwitting both Macready and rival gangster Alfonso Bedoya. He sets the gangs fighting each other; but Macready and two of his toughest men survive, and then it is a showdown, staged in the old Macready and two of his toughest men survive, and then it is a showdown, staged in the old gambling house, the Juniper Hotel. First, Scott outguns vicious Lee Marvin, then he drops Ernest Borgnine, and finally, in the blazing inferno of the gambling room-bar, sees the screaming end of Mr. Macready.

Claire Trevor provides some familiar western-type subdued romance as the gambling lady who pursues and befrieuds Mr. Scott. her

who pursues and befriends Mr. Scott, her strong and wayward love, while he wrestles with conscience and thoughts of another pretty face, Joan Weldon, daughter of the stage coach

Harry Joe Brown produced this, with Mr. Scott as associate producer. They were assisted by Herbert Stewart. Andre DeToth directed from a screenplay by Kenneth Gamet based upon the story "Yaukee Gold" by John M. Cunningham.

Seen at Locw's State, New York, with a

Sneiny Conroy ... Joan Weldon
Jules Mourret ... George Macready
Alfonso Bedoya, Lee Marvin, Ernest Borgnine, Pierre
Watkin, Joseph Vitale, Clem Bevans, Paul Maxey,
Frank Scanneil, Reed Howes, Roscoe Ates, Edward
Earle, Guy Wilkerson

#### The Slasher

#### Lippert-Romulus-British Melodrama

These juvenile - delinquency pictures the American picture companies made a few years ago as their bit toward cutting down junior-grade crime, then on the rise, were panty-waist trifles alongside this import from an England where, if this film be reliable witness. 'teen generation must warrant grave doubt as to whether indeed "there will always be an England." The kids in this story make our Bowery Boys look like softies. So violent, vicious and altogether abandoned are they, in a story that may or may not be accurate completely convincing, that the Production ode Administration has declined to issue a certificate for it. Lippert Pictures, Inc., is re-leasing it in the United States nevertheless.

The reasons for the PCA position with re-spect to the picture are many and valid. Even exhibitors who sometimes aren't averse to run-ning pictures that don't carry PCA certification will be wise to look this one over personally

before throwing it onto their screens.

This was entitled "Cosh Boy" originally, the title meaning a boy who goes about armed with a cosh (a form of blackjack) which he uses to slug women preparatory to snatching their purses. In the picture James Kenney por-trays the cosh-boy chief of a juvenile gang which comes to the end of its road after a

series of successful exploits too ugly for detailed repetition here. Battery, burglary, assault with a gun and compulsory seduction are among the misdeeds committed in the course of the boy's under-age career in crime. The picture The picture boy's under-age career in crime. The picture ends with the boy facing a belt-whipping from his stepfather and a prison sentence in prospect, but these penalties look pretty meagre alongside the things he's done.

Daniel M. Angel produced the picture and Lewis Gilbert directed it from a script by himself and Vernon Harris, a professional-enough

Previewed at studio. Reviewer's Rating:

#### Twilight Women

#### Lippert-Romulus-British Melodrama

Derived directly from a British stageplay entitled "Women of Twilight," said to have prospered in its London run, this Romulus Pro-duction acquired by Lippert Pictures, Inc., for distribution in the United States deals carnestly and bluntly with the subject of the unwed mother and the problems that surround her. It comes at its subject by way of a story con-cerning a lodging-house that shelters these unfortunates, more expensively than well, and a proprietress who keeps inside the law as far as the lodging-house is concerned but doesn't her avocational activities in baby-selling The place is an English city, presumably London, the time is now, and the production is melancholy and depressive. The subject, dealt with candidly but not provocatively, is amenable to sensational-type exploitation, but is not in itself sensational. Hit-and-run houses are its indicated province.

Top billing is given Freda Jackson, an Top billing is given Freda Jackson, an excellent actress seen here as the smooth-talking evil-hearted keeper of a lodging-house for unwed mothers and mothers-to-be, and the principal paying guest, notorious mistress of a famous singer on trial (shortly hanged) for killing another woman, is played strongly by Rene Ray. There are several secondary plotlines. In the main line of the story, Miss Ray learns ultimately of Miss Jackson's illegal activities, including an unreported death of an rivities, including an unreported death of an infant buried in the yard, and attempts to go for police, but is pushed downstairs by Miss Jackson and left to die in the premature childbirth induced by her fall. Timely discovery of

to Miss Jackson's apprehension by police.

Production is by Daniel Angel, and direction by Gordon Parry, from a script by Anatole

#### FOREIGN REVIEW

#### THE NIGHT IS MY KINGDOM

Arthur Davis-French with English Subtitles

Jean Gabin, the perennial continental favorite and sometimes styled "Spencer Tracy of France," here gives another one of his mellow performances, this time as a lusty, hard-living railroad engineer who, blinded in a locomotive accident, has to readjust to a life of darkness. Sparked by Gabin, "The Night Is My King-dom" is an earnest, honest film of true quality. It is not, however, exciting or original enough to warrant more than average "art house" re-

Narrative-wise the film's main fault seems to stem from the fact much of the drama's agony could have been averted had the doctor

told Gabin immediately that he was permanently blind. Instead the truth is withheld for reasons not particularly wise, so that the greater part of the film is spent watching the hero belittle all rehabilitation efforts and boast of his promised recovery. Be that as it may, there is more than usual compassion and feeling in the blind man's tentative romantic overtures to his pretty blind instructress at the rehabilitation center.

She, of course, is instrumental in his final She, of course, is instrumental in his man acceptance of the challenge of the new life. These scenes, between Gabin and winsome Simone Valere, are both lovely and moving and help to make up for the mechanical script, and help to make up for the mechanical script, noble as its intentions are. The performances are generally excellent, including those of Suzanne Dehelly, as a nun-worker at the rehabilitation center who herself is slowly going blind; Gerard Oury, the center's regulation-ridden director and rival to Gabin for Miss Valere's hand, and Robert Arnoux, Cecile Didge and Marsella Arabida Parallel and Marsella Arabida. Didier and Marcelle Arnold, as members of Gabin's well-meaning but bumbling family.

Pierre Gerin produced and Georges Lacombe directed the script by Marcel Rivet. Philippe Agostini is responsible for the fine camerawork. The English subtitles are more than adequate. Seen at New York projection room, Reviewer's Rating: Good.—V. C.

#### SHORT SUBJECTS

#### HUNTING THE DEVIL CAT (WB)

Vitaphone Novelties (9603) Howard Hill, billed as the world's greatest Howard Hill, billed as the world's greatest archer, receives a wire from a friend of his in Mexico asking his help in hunting the devil cats. The devil cats—the jaguar and the congar—are raiding the friend's herds. Hill goes in the dangerous hunt and stalks and imally kills a jaguar and a congar. His hunting partners also lasso and capture a ferocious hear

Release date: October 18, 1952 10 minutes

#### CANDID MIKE No. 3 (Columbia)

Candid Mike (5553) Allen Funt takes his camera and microphone to find out what happens when a lost and found department of a city transportation system finds more than is lost. One claims a package conmore than is lost. taining T-shirts and socks for her son, and receives instead a bugle—which she refuses. All in all the short seems to prove that people are basically honest. Release date: February 19, 1953 101/2 minutes

#### MAN WITHOUT A COUNTRY (WB)

Technicular Special (9002) Reissue
This is the story of the Army lieutenant who
deserts and is caught. At a trial he damns the
United States and says he never wants to see
or hear of the nation again. His wish is
granted and he is put on a ship with orders to
keen changing him sand never see or hear of keep changing ships and never see or hear of his country again. He later regrets his words, but is pardoned on his deathbed. John Litel, Gloria Holden and Donald Brian have leading roles in this short. Kelease date: October 25, 1952

#### LEGION AT BAT (Columbia)

World of Sport (5806)
This sports reel shows the championship This sports reel shows the championship game of the American Legion Junior Baseball league played before a packed house. Bill Stern narrates the game played between Cincinnati and San Diego teams representing the best of the more than 500,000 players in the Legion teams. Top men in baseball and the Legion as well as some of the 300 major league stars who played Junior baseball are featured in the short.

Kelease date: March 26, 1953

## THE RELEASE CHART

### Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1910-1911, issue of July 11, 1953.

Feature Product by Company starts on Page 1893, issue of June 27, 1953.

For exploitation see Managers' Round Table section.

\*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A——Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

21, 1121			(0) 50101	c a pa	ge mumber		advance		
			Release	Bunni		IEWED-	M-AII	RATIN	
TITLE—Production Number—C	Company	Stars	Date	Runni		symopsis Page	Nat'l Groups	L. of D	Herald Review
<b>A</b>							J. 5. 5. 5.	2. 0. 0	
ADBOTT & Costella Go to Many (	2161 Hali	ALL C II	4 102					-	
ABBOTT & Costello Go to Mers (: Abbott & Costello Meet Ceptain		Abbott & Costello	Apr., '53	77m	Mar. 21	1766	AYC	В	Good
(208) (color)	WB	Abbott & Costallo-Charles Laughton	Dec 27 '52	70m	Nov. 29	1622	AYC	A-I	Good
Abbott & Costello Meet Dr. Jeky	II	Account a Commo-Charles Laughton	>00. a7, 52	70111	1101. 27	1022	AIC	W-1	0000
& Mr. Hyde	Univ.	Abott & Costello-B. Karloff	Aug., '53	77m	Aug. I	1934		A-1	Good
Above end Beyond (313)*	MGM	Robert Taylor-Eleanor Parker	Jan., '53	122m	Nov. 22	1613	AY	A-2	Very Good
Actress, The	мбм	Spencer Tracy-Jean Simmons	Sept. 25, '53	90m	Aug. 8	1941			Excellent
Affair in Monte Carlo (Brit.) (co		01				101.000			
(5307)	RKO	Merle Oberon-Richard Todd	Aug. 14,'53	00-	June 27			4 2	P
Affair with a Stranger Affairs of Dobie Gillis, The (346)		Jean Simmons-Victor Mature Debbie Reynolds-Bobby Van	June 20,'53 Aug. 14,'53	89m 74m	June 13 June 6	1870	AY	A-2 A-2	Fair Very Good
Africa Screams	UA		Apr. 15,'53	79m	June 0	1002		D-4	very Cood
Against All Flags (color) (305)*	Univ.	Errol Flynn-Maureen O'Hara	Dec., '52	83m	Nov. 29	1621	AY	A-2	Very Good
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925			Very Good
Ali Baba Nights (5215)	Lippert	Anna May Wong (reissue)	May 22,'53	76m					
All Ashore (color) (534)	Col.	Mickey Rooney-Dick Haymes	Mar., '53	80m	Feb. 14	1717	AY	В	Very Good
All I Desire (325)	Univ.	Barbara Stanwyck-Richard Carlson	July, 53	79m	June 20	1877	A	A-2	Very Good
Ambush at Tomahawk Gap (color	Col.	taba Hadish taba David	14 153	72		1020	A.V		VCI
(522) Androcles and the Lion (368)	RKO	John Hodiak-John Derek Jean Simmons-Victor Mature	May, '53 Jan. 9, '53	73m	May 9	1829	AY	B	Very Good
Angel Face (312)	RKO	Robert Mitchum-Jeen Simmons	Feb. 11,'53	98m 90m	Nov. 22 Dec. 6	1614	Ã'	В	Very Good
Anna (Ital.) (Eng. Dial.)	I.F.E.	Silvano Mangano-Vittorio Gassman	Jan., '53	IIIm	Aug. 9	1477		В	Good
April in Paris (color) (209)*	WB	Ray Bolger-Doris Day	Jan. 3, 53	101m	Nov. 15	1605	AY	В	Excellent
Arena (color) (3D) (337)	MGM	Gig Young-Jean Hagen	June, '53	71m	June 27	1885			Very Good
Arrowhead (color) (5227)	Para.	Charlton Heston-Jack Palance	Aug., '53	105m	June 20	1878	AY	A-2	Very Good
Assassin, The (Brit.)	UA	Richard Todd-Eva Bartok	Apr. 22,'53	90m	May 2	1822	AY	A-2	Good
. В									
BABES in Bagdad (color)	UA	Paulette Goddard-John Boles	Dec. 7,'52	79m	Dec. 20	1646	A	A-2	Fair
Bachelor and the Bobby-Soxer (38	15) RKO		) Dec. 5,'52	95m	June 7,'47				Excellent
Bachelor in Paris (5213)	Lippert	Dennis Price-Anne Vernon	Apr. 17,'53	83m					
Bad and the Beautiful (315)*	MGM	Lana Turner-Kirk Douglas	Jan., '53	118m	Nov. 22	1613	A	8	Excellent
Bad Blonde (5211)	Lippert	Barbara Payton-Tony Wright	Apr. 10, 53	80m	May 16	1838			Fair
Band Wagon, The (color) (345)	MGM	Fred Astaire-Cyd Charisse	Aug. 7, 53	112m	July 11	1909		A-2	Excellent
Bandit of Sherwood Forest, The (5 Bandits of Corsica, The	UA	Cornel Wilde-Anita Louise (reissu Richard Greene-Paula Raymond	e) Mar.,'53	87m   81m	Feb. 23,1946	1758	AY	A-2	Good
Battle Circus (321)	мбм	Humphrey Bogart-June Allyson	Feb., 27,'53 Mar. 6,'53	90m	Mar. 14 Jan. 31	1701	AY	B	Very Good
Beast from 20,000 Fethoms, The (2		Paul Christian-Paula Raymond	June 13,'53	80m	June 20	1878	AY	A-1	Very Good
Beggar's Opera, The (Brit.) (colo		Laurence Olivier Dorothy Tutin	Not Set				***		,
Bellissima (Ital.)	I.F.E.	Anna Magnani-A. Blasetti	May, '53	108m	Feb. 14	1717		A-2	Very Good
Below the Sahara (color) (321)	RKO	Travelogue documentary	May 30,'53	65m	June 13	1869	AYC	A-2	Very Good
Big Break, The	Madison	James Lipton-Gaby Rodgers	Mar., '53	75m	Apr. 4	1783		A-2	Fair
Big Frame, The (319)	RKO	Mark Stevens-Jean Kent	May 15,'53	67m	Apr. 4	1783	AY	A-2	Fair
Big Leaguer, The (347) Black Castle, The (304)	MGM Univ.	Edward G. Robinson-Vera-Ellen Stephen McNally-Richard Greene	Aug.21,'53 Dec.,'52	71m 81m	July 18 Oct. 25	1918	AY	A-2	Good
Blackbeard, the Pirate (color) (307		Linda Darnell-Robert Newton	Dec. 25, 52	99m	Dec. 6	1629	AY	B	Good
Blazing Forest, The (color) (5207)		John Payne-Susan Morrow	Dec., '52	90m	Sept. 27	1541	AYC	A-I	Very Good
Blood on the Moon (388)	RKO		Mar. 28, '53	88m	Nov.13,'48				Good
Bloodhounds of Broadway (C)									
(236)	20th-Fox	Mitzi Gaynor-Scott Brady	Nov., '52	90m	Nov. I	1589	AY	В	Very Good
Blue Gardenia, The (215)	WB	Anne Baxter-Richard Conte	Mar. 28,'53	90m	Mar. 14	1758	A	В	Good
Blueprint for Murder, A	20th-Fox	Joseph Cotton-Jean Peters	Sept., '53	76m	Aug. I	1933			Very Good
Breaking the Sound Ressies (Brit )	Para. UA	Alan Ladd-James Mason Ann Todd-Ralph Richardson	Not Set	115-	Feb. 7	(S)1711	AY	A.1	Excellent
Breaking the Sound Barrier (Brit.) Bright Road (form. See How They	VA	Todo-Naipii Nichardson	Dec. 21,'52	115m	Nov. 15	1605	~1	A-I	CYCAHAUI
Run) (326)	MGM	Robert Horton-Dorothy Dandridge	Apr. 17,'53	69m	Apr. 11	1790	AYC	A-I	Good
Bwana Devil (color) (3D)	UA		Mar. 13,'53	79m	Dec. 13	1637	AY	A-2	
By the Light of the Silvery Moon									
(color) (219)	WB	Doris Day-Gordon MacRae	May 2,'53	102m	Mar. 28	1773	AYC	A-1	Very Good
c									
CADDY, The	Para.	Martin & Lewis-Donna Reed	Sept., '53	95m	Aug. 8	1942			Very Good
Call Me Madam (color) (311)*	23th-Fox	Ethel Merman-Donald O'Connor	Apr., '53	114m	Mar. 7	1749	AY	A-I	Excellent
Call of the Wild (350)	20th-Fox		e) Mar., '53		May 4, 1935				
Captain Kidd (5210)	Lippert	Randolph Scott-C. Laughton (reissue)	Dec. 12,'52	89m	Aug. 4,'45				Average
Captive Women (306)	RKO	Margaret Field-Robert Clarke	Jan. 10,'53	65m	Oct. 4	1550		В	Fair
Castle in the Air (Brit.)	Stratford	David Tomlinson-Margaret Rutherford		92m	Jan. 10	1677	AVE		Good
Cattle Town (207)	WB	Dennis Morgan-Philip Carey	Dec. 6, 52	71m	Nov. 22	1614	AYC	A-1	Good

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TITLE—Production Number—Company	Stars	Release	Running		ynopsis	Nat'l	1 -40	Herald	
	Stars	Date	Time	Issue	Page	Groups	L. of D.	Review	
Charge at Feather River, The (color) (3D) (223)*	Guy Madison-Frank Lovejoy	July 11,'53	96m	July 4	1901		A-2	Very Good	
Cinderella (Ital.) Times	Lori Randi-Gino Del Signore	May 14,'53	96m	June 6	1863		73.4	Fair	
City Beneath the Sea (308) (C) Univ.	Robert Ryan-Mala Powers	Mar., '53	87m	Feb. 7	1709	AY	В	Very Good	
City Is Dark, The (224) WB	Sterling Hayden-Gene Nelson	July 25, 53	74m	May 9	(S) 1831		A-2		
City of Bad Men (color) 20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	82m	June 27	1885	AY	A-2	Very Good	
City That Never Sleeps (5209) Rep.	Gig Young-Mala Powers	June 12,'53	90m	June 13	1870	AY	В	Good	
Cleopatra (5208) Para. Clown, The (316) MGM	Claudette Colbert-H. Wilcoxon (reiss Red Skelton-Jane Greer	Jan. 6, 53	104m /	Aug. 25, 34 Dec. 27	1662	AY	В	Very Good	
Code Two (329) MGM	Ralph Meeker-Sally Forrest	April. 24, 53	69m	Mar. 14	1759	AY	A-I	Good	
Column South (color) (320) Univ.	Audie Murphy-Joan Evans	June, 53	84m	May 16	1839	AY	A-1	Average	
Come Back, Little Sheba (5213)* Para.	Burt Lancaster-Shirley Booth	Feb., '53	99m	Nov. 29	1621	A	8	Excellent	
Confidentially Connie (322) MGM	Janet Leigh-Van Johnson	Mar. 13,'53	71m	Jan. 17	1686	AY	A-1	Good	
Count of St. Elmo, The	N. II. C I' Marin C	12 153	00	14 21	1744				
(Ital.) Cosmopolitan Count the Hours (316) RKO	Nelly Corradi-Massimo Serato Teresa Wright-MacDonald Carey	Mar. 13,'53 Apr. 1,'53	98m	Mar. 21 Feb. 28	1766	A	4.2	Average	
Count the Hours (316) RKO Cow Country (5310) AA	Edmond O'Brien-Helen Westcott	Apr. 26,'53	74m 82m	May 2	1822	A	A-2 A-2	Good	
Crash of Silence (form. Story of	Editions O Distin-1 total Western	Apr. 20, 03	02111	iviay 2	1022		14-1	0000	
Mandy) (Brit.) (383) Univ.	Phyliss Calvert-Jack Hawkins	Mar., '53	93m	Feb. 21	1773	AYC	A-2	Very Good	
Cruel Sea, The (Brit.) Univ.	Jack Hawkins-Donald Sinden	Aug., '53	121m	Aug. 8	1941			Excellent	
Cruisin' Down the River (color) Col.	Dick Haymes-Audrey Totter	Aug.,53	81m	July 25	1927		A-1	Average	
Cry of the Hunted (330) MGM	Vittorio Gassman-Polly Bergen	May 8, 53	80m	Mar. 14	1758	AY	A-2	Very Good	
Curtain Up (Brit.) Fine Arts	Robert Morley-Margaret Rutherford	Feb.,'53	82m	Feb. 7	1710			Excellent	
D									
DANGEROUS Crossing 20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25	1927	AY	A-I	Fair	
Dangerous When Wet (color) (341)* MGM Desert Legion (C) (315) Univ.	Esther Williams-Fernando Lamas	July 3, 53	95m	May 23	1845	AYC	A-2	Excellent	
Desert Legion (C) (315) Univ. Desert Rats, The (319) 20th-Fox	Alan Ladd-Arlene Dahl Robert Newton-James Mason	Apr., '53 May, '53	86m 88m	Mar. 14 May 16	1758	AY	A-1 A-1	Good Very Good	
Desert Song, The (color) (220) WB	Kathryn Grayson-Gordon MacRae	May 30, 53	110m	Apr. 25	1805	AYC	A-1	Good	
Desperate Search, The (314) MGM	Howard Keel-Jane Green	Jan., '53	71 m	Nov. 29	1622	AY	В	Good	
Destination Gobi (color) (313) 20th-Fox	Richard Widmark-Don Taylor	Mar., '53	89m	Feb. 28	1742	AYC	A-1	Good	
Devil's Plot (Brit.) Bregstein	Robert Beatty-Mervyn Johns	June, 53	90m	July 4	1903			Fair	
Devil's Canyon (color) (3D) RKO	Virginia Mayo-Dale Robertson	July 25,'53	0.4	A 11	1700				
Doomed (Ital.)  Double Confession (Brit.)  Stratford	Franca Marzi-Otello Toso Derek Farr-Peter Lorre	Apr.,'53 May 2,'53	94m 86m	Apr. 11 May 16	1790		В	Average	
Double Confession (Brit.) Stratford Down Among the Sheltering Palms	Derek Fair-Ferer Corre	May 2, 53	oom	May 10	1037			Fair	
(C) (317) 20th-Fox	Mitzi Gaynor-David Wayne	Mar., '53	87m	Apr. 4	1782		В	Fair	
Dream Wife (335) MGM	Cary Grant-Deborah Kerr	June 19,'53	99m	Mar. 14	1758		A-2	Very Good	
E									
EIGHT Iron Men (515) Col.	Bonar Colleano-Arthur Franz	Dec., 52	80m	Oct. 25	1581	AY	A-2	Very Good	
Eyes of the Jungle (5229) Lippert	Jon Hall	July 1,'53	79m				F 1 - M	very occu	
F									
FAIR Wind to Java (color) (5207) Rep.	Fred MacMurray-Vera Ralston	Apr. 28,'53	92m	May 2	1821	AY	A-2	Very Good	
Fanfan the Tulip (Fr.) Lopert	Gerard Philipe-Gina Lollobrigida	May, '53	96m	May 23	1847		,, ,	Very Good	
Fangs of the Arctic (5222) AA	Kirby Grant	Jan. 18,'53	63m				A-1	,	
Farmer Takes a Wife (color) (307) 20th-Fox	Betty Grable-Dale Robertson	July, 53	81m	Apr. 25	1805	AYC	A-2	Very Good	
Fast Company (332) MGM	Howard Keel-Nina Foch	May 22,'53	68m	Apr. 18	1799	AY	A-2	Good	
Fear and Desire Burstyn Five Angles on Murder (Brit.)	Frank Silvera-Kenneth Harp	Apr., '53	68m	Apr. 4	1782		В	Very Good	
(form. Woman in Question) (543) Col.	Jean Kent-Dirk Bogarde	Mar., '53	88m	Feb. 23,'52	1246	A	В	Good	
5000 Fingers of Dr. T. The (color) Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	A-1	Very Good	
Flame of Calcutta (color) Col.	Denise Darcel-Patric Knowles	July, '53	70m	June 27	1886		A-2	Good	
Forbidden Games (Fr.) Times	Brigitte Fossey-Georges Poujouly	Dec.,'52	89m	Dec. 20	1647		В	Excellent	
Forever Female Para. Fort Algiers UA	G. Rogers-W. Holden-P. Douglas	Aug., '53	93m	June 6	1861			Excellent	
Fort Algiers UA Fort Apache (387) RKO	Yvonne DeCarlo-Carlos Thompson John Wayne-Henry Fonda (reissue)	July 15,'53 Mar. 28,'53	78m	July 25	1927			Fair	
Fort Ti (color) (3D) (546)* Col.	George Montgomery-Joan Vohs	May, 53	128m 1 73m	Mar. 13,'48 May 16	1837	AY	A-2	Excellent Good	
Fort Vengeance (color) (5303) AA	James Craig-Rita Moreno	Mar. 29,'53	75m	Apr. 11	1789	01	A-1	Very Good	
49th Man, The (529) Col.	John Ireland-Richard Denning	June, 53	73m	May 16	1838	AY	A-I	Good	
Four Poster, The (519) Col.	Rex Harrison-Lilli Palmer	Jan., '53	103m	Oct. 11	1558	A	A-2	Excellent	
Four Sided Triangle, The (Brit.) Astor	Barbara Payton-James Hayter	June, 53	81m	May 30	1853			Fair	
Francis Covers the Big Town (324) Univ. From Here to Eternity Col.	Donald O'Connor-Yvette Dugay M. Clift-B. Lancaster-D. Kerr	July,'53	86m	June 13	1870	AYC	A-1	Good	
Col.	W. Ciliro, Lancaster-D, Kerr	Sept., '53	118m	Aug. I	1933		В	Excellent	
CAMPIER and the Late (5204)	Deer Clark Name Cl	0 01 100	71						
GAMBLER and the Lady (5204) Lippert Genghis Khan UA	Dane Clark-Naomi Chance Elvira Reyes-Lou Salvador	Dec. 26, 52 June 12, 53	71m	Dec. 20	1646		4 0	Average	
Gentleman's Agreement (352) 20th-Fox	Gregory Peck-Dorothy McGuire (reis		78m	Nov. 15,'47			A-2	Excellent	
Gentlemen Prefer Blondes (color) 20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903		В	Excellent Excellent	
Ghost of Crossbone Canyon AA	Guy Madison-Andy Devine	Mar., '53	56m	Apr. 4	1783		A-I	Fair	
Ghost Ship (Brit.) (5228) Lippert	Hazel Court-Dermot Welsh	June 12,'53	69m	July 25	1927			Average	
Girl Next Door, The (C) (320) 20th-Fox	June Haver-Dan Dailey	June, '53	92m	May 16	1839	AY	A-I	Fair	
Girl Who Had Everything (328) MGM	Elizabeth Taylor-Fernando Lamas	Mar. 27,'53	69m	Mar. 7	1750	A	A-2	Good	
Girls in the Night (311) Univ. Girls of Pleasure Island (5215) (color) Para.	Joyce Holden-Glenda Farrell	Feb., '53	83m	Jan. 17	1686	AY	В	Good	
Glass Wall, The (541) Col.	Don Taylor-Leo Genn Gloria Grahame-Vittorio Gassman	Apr., '53 Apr., '53	95m 80m	Feb. 28	1742	AY	A-2	Good	
Glory Brigade, The 20th-Fox	Victor Mature	July, '53	82m	Mar. 7 May 16	1750 1838	AY	A-2 A-1	Good	
Goldtown Ghost Riders (574) Col.	Gene Autry-Gail Davis	May, 53	57m	May 23	1846	AYC	A-1	Good	
Great Jesse James Raid		,,		,					
(color) (5221) Lippert	Willard Parker-Barbara Payton	July 17 '53							
Great Sioux Uprising, The (color) (326) Univ.	Jeff Chandler-Faith Domergue	July,'53	80m	June 27	1886	AY	A-I	Good	
Greatest Show on Earth (C)* (5129) Para. Guerrilla Girl UA	All-Star Cast	May, 53	153m	Jan. 5,'52	1177	AYC	В	Superior	
Guerrilla Girl UA Gun Belt (color) UA	Helmut Dantine George Montgomery-Tab Hunter	Jan. 23,'53 July 24,'53	81m 77m	May 2	1823		A-2	Average	
Gunfighter, The (348) 20th-Fox		sue) Jan., '53		July 18 Apr. 29,'50	1918			Good Very Good	
Gunsmake (color) (312) Univ.	Audie Murphy-Susan Cabot	Mar., '53	79m	Feb. 7	1710	AYC	В	Very Good	
Н	, ,				.,,,			, 0000	
HALF a Hero MGM	Red Skelton-Jean Hagen	Sept. 4,'53	71m	Aug. I	1933			Good	
Hans Christian Andersen (color) (351)* RKO	Danny Kaye-Farley Granger	Dec. 19,'52	112m	Nov. 29	1621	AYC	A-1	Excellent	
Happy Time, The (506) Col.	Charles Boyer-Louis Jourdan	Dec., '52	94m	Aug. 16	1485	AY	A-2	Excellent	
Hell Is Sold Out (Brit.) Realart	Richard Attenborough-Mai Zetterling		75m	Apr. 4	1783		В	Fair	
								2.0	

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TITLE-Production Number-Company	Stars	Release Date	Running	(S)=	synopsis Page	Groups	L. of D	. Review	
His Majesty O'Keefe (color) WB	Burt Lancaster-Joan Rice	Not Set		June 20	(S)1879	O. Oups	2. 0. 2		
Hitch-Hiker, The (314) RKO	Edmond O'Brien-Frank Lovejoy	Mar. 21,'53	71 m	Jan. 17	1686	AY	A-2	Good	
Hoaxters, The (319) MGM Homesteaders, The (5323) AA	Guest Narrators Bill Elliott	Jan. 30, 53 Mar. 22, 53	36m 62m	Apr. 11	1790		A-1	Fair	
Houdini (color) (5223) Para.	Tony Curtis-Janet Leigh	July, '53	106m	May 23	1845	AYC	A-1	Very Good	
House of Wax (3D) (color) (218)* WB	Vincent Price-Phyllis Kirk	Apr. 25, 53	88m	Apr. 18	1798	A	A-2	Excellent	
Hundred Hour Hunt (Brit.) Greshler	Anthony Steel-Jack Warner	June, 53	84m	July 4	1902			Good	
1 BELIEVE In You (Brit.) Univ.	Celia Johnson, Cecil Parker	Apr., '53	91m	May 2	1822	AY	A-2	Good	
I Confess (213) WB	Montgomery Clift-Anne Baxter	Feb. 28, 53	95m	Feb. 7	1709	A	A-2	Excellent	
I Don't Care Girl, The (C) (302) 20th-Fox I Love Melvin (color) (323) MGM	Mitzi Gaynor-David Wayne Donald O'Connor-Debbie Reynolds	Jan., '53 Mar. 20, '53	78m	Dec. 27	1662	AY	В	Very Good	
I, the Jury (3D)	Biff Elliott-Peggie Castle	Aug. 14,'53	77m 87m	Feb. 7 July 25	1710	AYC	A-I B	Very Good Fair	
I'll Get You (5206) Lippert	George Raft-Sally Gray	Jan. 16, 53	79m	Feb. 7	1710			Good	
(Brit.) (381)	Michael Redgrave-Joan Greenwood	Dec. 22, 52	95m	Dec. 27	1661	AY	A-2	Excellent	
Inferno (color) (3D) 20th-Fox	Robert Ryan-Rhonda Fleming	Aug., '53	83m	July 25	1925	^1	M-2	Excellent	
Invaders from Mars (314) (color) 20th-Fox Invasion U.S.A. (513) Col.	Helene Carter-Arthur Franz	May, '53	78m	Apr. II	1790	AY	A-I	Good	
Invasion U.S.A. (513) Col. Iron Mountain Trail (5231) Rep.	Gerald Mohr-Peggie Castle Rex Allen-Nan Leslie	Dec.,'52 May 8,'53	74m 54m	Dec. 6 June 6	1630 1862	AYC	B A-I	Average Good	
Island in the Sky WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941			Excellent	
Isle of the Dead (482) RKO It Came from Outer Space (3D)	Boris Karloff-Ellen Drew (reissue	July 15,'53							
(322)* Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23	1845		A-1	Very Good	
It Happens Every Thursday (319) Univ.	Loretta Young-John Forsythe	May, '53	80m	Apr. 18	1798	AYC	A-2	Very Good	
It Started in Paradise (Brit.) (color) Astor Ivanhoe (color) (307)* MGM	Jane Hylton-lan Hunter	July, '53	101	21.152	1417	AYC	A 1	F II I	
Ivannoe (color) (507)	Robert Taylor-Elizabeth Taylor	Feb. 20,'53	106m Ju	ine 21,'52	1417	AIC	A-I	Excellent	
JACK McCall, Desperado (color) (537) Col.	George Montgomery-Angela Stevens	Apr., '53	76m	Mar. 21	1765	AY	A-2	Very Good	
Jalopy (5318) AA	Bowery Boys	Feb. 15,'53	62m	Apr. 18	1798		A-1	Fair	
Jamaica Run (color) (5220) Para. Jazz Singer, The (color) (212) WB	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789	AY	A-2	Very Good	
Jeopardy (317)* MGM	Danny Thomas-Peggy Lee Barbara Stanwyck-Barry Sullivan	Feb. 14,'53 Feb.,'53	107m 69m	Jan. 10 Jan. 24	1677	AY	A-I B	Very Good Good	
Johnny the Giant Killer (color)			*****						
(5205) Lippert Juggler, The (520) Col.	Animated Cartoon	June 5,'53 June,'53	70m	July 4	1902	AY	A-2	Good	
Julius Caesar MGM	Kirk Douglas-Milly Vitale Brando, Calhern, Garson, Kerr, Mason		86:m 121m	May 2 June 6	1821	AY	A-1	Superior	
Justice Is Done (Fr.) Burstyn	Claude Nollier-Michel Auclair	Mar., '53	95m	Mar. 14	1759			Very Good	
K									
KANSAS City Confidential UA Kansas Pacific (5302) (color) AA	John Payne-Coleen Gray	Jan. 16,'53		Nov. 15	1606	A	В	Fair	
Kid from Left Field, The 20th-Fox	Sterling Hayden-Eve Miller Dan Dailey-Anne Bancroft	Feb. 22,'53 July,'53	73 m 87 m	Apr. 4 July 25	1782		A-I	Vary Good Good	
Kiss of Death 20th-Fox	Victor Mature-Richard Widmark (reiss		99m	,					
L Lieure D									
LADY Wants Mink (color) (5205) Rep. Landfall (Brit.) Stratford	Ruth Hussey-Dennis O'Keefe Michael Denison-Patricia Plunkett	Mar. 5, 53 May 9, 53	92m 88m	Mar. 28	1773	AYC	A-1	Very Good Fair	
Last of the Comanches (C) (511) Col.	Broderick Crawford-Barbara Hale	Feb., '53	85m	June 6 Jan. 3	1863	AYC	A-1	Good	
Last Posse, The (535) Col.	Broderick Crawford-John Derek	July, '53	73 m	June 13	1870	AY	A-2	Good	
Law and Order (318) (color) Univ.	Lana Turner-Ricardo Montalban Ronald Reagan-Dorothy Malone	Aug. 28,'53 May,'53	104m 80m	July 25 Apr. 4	1926	AY	A-2	Good Very Good	
Lawless Breed (color) (306) Univ.	Rock Hudson-Julia Adams	Jan., '53	83m	Dec. 6	1629	AY	A-2	Very Good	
Leonardo Da Vinci (color) Pictura Let's Do It Again (color) (533) Col.	Documentary	Jan. 1,'53		Nov. 29	1622		A-1	Very Good	
Let's Do It Again (color) (533) Col. Lili (color) (342) MGM	Jane Wyman-Ray Milland Leslie Caron-Mel Ferrer	July,'53 July 10,'53		June 20 Mar. 14	1877	AYC	B A-2	Very Good Excellent	
Limelight UA	Charles Chaplin-Claire Bloom	Feb. 6, 53	143m	Oct. 11	1557	AY	В	Excellent	
Little Boy Lost Little World of Don Camillo (ItalFr.) I.F.E.	Bing Crosby-Claude Dauphin Fernandel-Gino Cervi	Oct., '53		July 11	1909		A 2	Excellent	
Lone Hand (color) (317) Univ.	Joel McCrea-Barbara Hale	May, '53 May, '53	103m 80m	Jan. 24 Mar. 28	1694	AYC	A-2 A-1	Very Good Very Good	
Loose in London									
(form. Bowery Knights) (5319) AA Love Happy UA	Bowery Boys Marx BrosMarilyn Monroe (reissue)	May 24, '53	621/2 m 85 m	June 20	1879		A-1	Fair	
Luxury Girls UA	Susan Stephen	Jan. 30, '53		Mar. 7	1751	A	В	Fair	
M									
MA AND PA Kettle on Vacation (314) Univ.	Marjorie Main-Percy Kilbride	Apr., '53		Mar. 7	1749	AYC	A-1	Good	
Manatha Gandhi—Twentieth Century	Richard Carlson-Jean Byron	Feb. 18,'53	76m	Feb. 14	1717	AY	A-1	Very Good	
Prophet UA	Quentin Reynolds (Narrator)	May, '53		May 2	1822			Good	
Main Street to Broadway (344) MGM Man Behind the Gun (C) (211) WB	All Star Cast Randolph Scott-Patrice Wymore	July 31, '53	102m	Aug. I	1934	AY	A-2	Fair	
Man from the Alamo (color) Univ.	Glenn Ford-Julia Adams	Jan. 31,'53 Aug.,'53	82m 79m	Dec. 27 July 18	1662	AY	B A-I	Good Very Good	
Man in the Dark (3D) (547)* Col.	Edmond O'Brien-Audrey Totter	Apr., '53	70m	Apr. 11	1789	AY	A-2	Very Good	
Man on a Tightrope (315) 20th-Fox Man with the Grey Glove (Ital.) IFE	Fredric March-Terry Moore Annette Bach-Mario Del Monaco	May, '53 Jan., '53		Apr. 4 Jan. 10	1678	AY	A-2 B	Excellent Good	
Merika (German) (color) Brill	Fred Liewehr-Harry Fuss	Feb., '53		Feb. 28	1743		D	Fair	
Marksman, The (5333) AA	Wayne Morris	Apr. 12,'53		Apr. II	(S) 1791				
Marshal of Cedar Rock (5241) Rep. Marshal's Daughter, The UA	Allan Rocky Lane Ken Murray-Preston Foster	Feb. , '53 June 26, '53		Feb. 28 July 4	1742	AYC	A-1 A-1	Very Good Average	
Master of Ballantrae, The (color) (225) WB	Errol Flynn-Anthony Steel	Aug. 1,'53		July 18	1918			Very Good	
Maze, The (3D) (3101) AA Meet Me at the Fair (C) (307) Univ.	Richard Carlson-Veronica Hurst Dan Dailey-Diana Lynn	July 26, 53		July 18	1919	AVC		Very Good	
Melba (color)	Patrice Munsel-Robert Morley	Jan., '53 Aug. 7, '53		Dec. 13 June 27	1637	AYC	A-1 A-1	Very Good Very Good	
Member of the Wedding (521) Col.	Ethel Waters-Julie Harris	Mar., '53		Dec. 20	1645	A	A-2	Good	
Mighty Joe Young (481) RKO Million Dollar Mermaid (C) (312)* MGM	Terry Moore, Ben Johnson (reissue) Esther Williams-Victor Mature	July 15, 53 Dec., 52	115m	Nov. 8	1597	AYC	A . I	Good	
Miss Robin Hood (Brit.) Union	Margaret Rutherford	June, '53		July 18	1918	AIG	A-I	Good Fair	
Mission Over Korea (536) Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926		A-1	Fair	
Mississippi Gambler (color) (310)* Univ. Monsoon (color) UA	Tyrone Power-Piper Laurie Ursula Thiess-Diana Douglas	Feb., '53 Dec. 14, '52		Jan. 10 Feb. 7	1677	AY	8 B	Very Good Fair	
Moon Is Blue, The UA	William Holden David Niven	July 17, '53	99m	June 13	1869		C	Very Good	
Moulin Rouge (C)*	Jose Ferrer-Collette Marchand	Mar., '53	118m	Dec. 27	1661	AY	В	Excellent	
1046									

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		Release	Running	(S)=	synopsis	Nat'l		Herald
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Murder Will Out (Brit.) Kramer-Hyams	Valerie Hobson-Edward Underdown	Apr., '53	83m	Apr. 11	1790		0	Good
Murder Without Tears (5328) AA My Cousin Rachel (301)* 20th-Fox	Craig Stevens-Joyce Holden Olivia de Havilland-Richard Burton	June 14, 53 Jan., '53	64m 98m	June 20 Dec. 27	1878	AY	B A-2	Good Very Good
My Cousin Rachel (301)* 20th-Fox My Heart Goes Crazy (Brit.) (color) UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. I	1935	~1	7.2	Average
My Darling Clementine (351) 20th-Fox		ue) Mar., '53		ct. 12,'46				Excellent
My Pal Gus (233) 20th-Fox	Richard Widmark-Joanne Dru	Dec., 52	83m	Nov. 15	1606	AY	В	Very Good
N								
NAKED Spur, The (color) (318)* MGM	James Stewart-Janet Leigh	Feb.'53	91m	Jan. 17	1685	A	A-2	Excellent
Naughty Martine (Fr.) Globe	Dany Robin-Claude Dauhpin	Apr., '53	89m	May 2	1823			Fair
Neanderthal Man, The UA	Robert Shayne-Doris Merrick	June 19,'53	78m 94m	June 27 Apr. 4	(S) 1887 1781	AY	A-1	Excellent
Never Let Me Go (327) MGM Never Wave at a Wac (371) RKO	Clark Gable-Gene Tierney Rosalind Russell-Paul Douglas	May 1, 53 Jan. 28, 53	87m	Dec. 20	1645	AY	В	Excellent
Niagara (color) (306)* 20th-Fox	Marilyn Monroe-Joseph Cotten	Feb., '53	89m	Jan. 24	1693	A	В	Very Good
Night Is My Kingdom, The (Fr.) Davis	Jean Gabin-Simone Valera	Sept., '53	109m	Aug. 8	1943			Good
Night Without Stars (Brit.) (322) RKO	David Farrar-Nadia Gray	July, 53	75m	July 4	1902	A	A-2	Fair
No Escape UA	Lew Ayres-Sonny Tufts	July 30, 53	76m	Aug. I	1934	AV	4.2	Fair
No Time for Flowers (313) RKO Northern Patrol (5330) AA	Viveca Lindfors-Paul Christian Kirby Grant	Jan. 31, '53 July 12, '53	83m 63m	Dec. 6 July 18	1629	AY	A-2	Good
The state of the s	Kirby Stant	3diy 12, 33	03111	July 10	1717			ran
051 15 15 (111)	Amadaa Namaa	Jan., '53	98m	Jan. 24	1694		С	Fair
OF Love and Bandits (Ital.) Off Limits (5216)* Para.	Amedeo Nazzari Bob Hope-Marilyn Maxwell	Apr., '53	89m	Feb. 7	1709	AYC	A-1	Excellent
O. K. Nero (ItalEng. dubbed) I.F.E.	Silvana-Pampanini-Gino Cervi	June, 53	88m	June 27	1886	,,,,	В	Good
Old Overland Trail (5146) Rep.	Rex Allen	Feb. 25, 53	60m	Feb. 28	1742	AY	A-I	Good
On Top of Old Smoky (5782) Col.	Gene Autry-Gail Davis	Mar., 53	59m	Mar. 14	1759	AYC	A-I	Good
One Girl's Confession (528) Col.	Hugo Haas-Cleo Moore	Apr., '53	74m	Mar. 7	1751	AY	В	Good
P								
PACK Train (575) Col.	Gene Autry-Smiley Burnette	July, '53	57m	June 27	1887		AYC	Good
Paola & Francesca (Ital.) I.F.E.	Odile Versois-Andrea Checchi	Feb. 13, 53	92m	Feb. 14	1718			Average
Paris Express, The (Brit.) (color) MacDonald	Claude Rains-Marta Toren George Montgomery-Helena Carter	June, 53 Jan., 53	86m 78m	June 16 Dec. 20	1869	AY	A-1	Very Good Good
Pathfinder, The (color) (516) Col. Penny Princess (Brit.) (color) (382) Univ.	Yolande Donlan-Dirk Bogarde	Mar., '53	91m	Apr. 4	1782	AYC	A-1	Good
Perilous Journey A (5206) Rep.	Vera Ralston-David Brian	Apr. 5, 53	90m	May 23	1846	AY	A-2	Fair
Perils of the Jungle (5214) Lippert	Clyde Beatty	Mar. 20, 53	63m					
Peter Pan (color) (392)* RKO	All Cartoon Feature	Feb. 5, 53	761/2m	Jan. 17	1685	AYC	A-I	Excellent
Phantom from Space UA	Ted Cooper-Noreen Nash	May 15,'53	72m	June A	1863	AYC	A-1	Poor
Pickup on South Street (322) 20th-Fox	Richard Widmark-Jean Peters Glenn Ford-Diana Lynn	June, '53 Aug. 29, '53	80m 81m	May 16 Aug. 8	1837	A	В	Very Good Good
Plunder of the Sun WB Pony Express (color) (5217) Para.	Charlton Heston-Rhonda Fleming	May, 53	101m	Mar. 7	1750	AYC	A-2	Very Good
Port Sinister (317) RKO	James Warren	Apr. 10,'53	65m	Feb. 21	1735	AY	A-I	Fair
Powder River (color) (321) 20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	78m	May 16	1838	AY	A-2	Good
President's Lady, The (312) 20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	96m	Mar. 7	1750	AY	8	Good
Prince of Pirates (color) (524) Col.	John Derek-Barbara Rush	Mar., '53	80m	Feb. 7	1710	AY	В	Good
Problem Girls (526) Col.	Helen Walker-Ross Elliott	Apr., '53	70m	Mar. 14	1759	A	В	Fair
Q								
QUEEN Is Crowned A		1 (50	0.6	1 12	1010	4.40		e 11 /
(Brit.) (color) (323)* Univ	Laurence Olivier, narrator	June, 53	86m	June 13	1869	AYC		Excellent
R		07/57			1070			
Raiders of the Seven Seas (color) UA	John Payne-Donna Reed	May 27,'53	88m	June 13	1870	AY	A-I	Fair
Ramuntcho (Fr.) Davis	Louis Jouvet Bill Elliott	Feb., '53 May 10, '53	89m 63m	Mar. 14	1759		A-1	Average
Rebel City (5324) AA Redhead from Wyoming (color) (309) Univ.	Maureen O'Hara-Alex Nicol	Jan., '53	80m	Dec. 20	1645	AY	A-2	Good
Remains to Be Seen (331) MGM	June Allyson-Van Johnson	May 15, '53	89m	Apr. 25	1805	AY	A-2	Good
Return to Paradise (color) UA	Gary Cooper-Roberta Haynes	July 10,'53	100m	July 25	1925		В	Very Good
Ride the Man Down (color) (5202) Rep.	Brian Donlevy-Forrest Tucker	Jan. 1, 53	90m	Nov. 1	1590	AYC	A-1	Good
Ride Vaquero (color) (343) MGM	Robert Taylor-Ava Gardner	July 17, 53	90m	June 20	1879		A-2	Fair
Ring Around the Clock (Ital.) Int. Film Assoc.	Nando Bruno-Lauro Gazzolo Richard Widmark-Ida Lupino (reissue	May 18,'53 July,'53	88m 95m	May 9	1830		A-2	Good
Road House Road to Bali (color) (5209)* Para.	Bing Crosby-3ob Hope	Jan., '53	90m	Nov. 22	1613	AYC	A-2	Excellent
Roar of the Crowd (color) (5311) AA	Howard Duff-Helene Stanley	May 31,'53	71m	May 23	1846		A-I	Good
Rogue's March (320) MGM	Peter Lawford- lanice Rule	Feb., '53	84m	Jan 3	1669	AY	A-1	Very Good
Roman Holiday (5228) Para.	Gregory Peck-Audrey Hapburn	Sept., 53	119m	July 4	1901		A-2	Excellent
Rome II O'Clock (Ital.) Times	Raf Vallone-Lea Padovani	Apr., '53	107m	May 2 Dec. 27	1823	Α	В	Very Good
Ruby Gentry (303) 20th-Fox	Jennifer Jones-Charlton Heston	Jan., '53	82m	Dec. 21	1662	A	В	Good
CAEADI Downe (E314)	1-1	1 01 150	710	lune 22	1004			C
SAFARI Drums (5314) AA Sailor of the King 20th-Fox	Johnny Sheffield	June 21,'53	71 m 83 m	June 27	1886		A-1	Good
Salome (color) (545)* Col.	Jeffrey Hunter-Michael Rennie Rita Hayworth-Stewart Granger	Aug., 53 Spec.	103m	July 18 Mar, 14	1757	A	В	Excellent Excellent
San Antone (5203) Rep.	Rod Cameron-Arleen Whelan	Feb. 15, 53	90m	Mar. 7	1751	AY	A-2	Good
Sangaree (3D) (5230)* Para.	Fernando Lamas-Arlene Dahl	May, '53	95m	May 30	1853	AY	В	Very Good
Savage Frontier (5242) Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, 53	54m	June &	1863	AY	A-1	Fair
Savage Mutiny (539) Col.	Johnny Weissmuller-Angela Stevens	Mar., '53	73 m	Jan. 17	1687	AY	A-1	Fair
Scandal at Scourie (color) (336) MGM Scared Stiff (5222)* Para.	Greer Garson-Walter Pidgeon	June 12,'53	90m	May 2	1821	AYC	A-2	Very Good
Scared Stiff (5222)* Sea Around Us, The (color) RKO	Martin & Lewis-Lizabeth Scott Documentary	June, '53 July 11, '53	108m 61m	Apr. 18 Jan. 17	1798	AYC	A-I	Excellent Very Good
Sea Devils (color) (320) RKO	Yvonne DeCarlo Rock Hudson	May 23, 53	91m	June 6	1862	AY	В	Good
Second Chance (color) (3D)* RKO	Robert Mitchum-Linda Darneli	July 18, 53	82m	July 18	1919			Very Good
Secret Conclave, The (Ital.) 1.F.E.	Henry Vidon-Tullio Carminati	May, '53	85m				A-1	,
Seminole (color) (313) Univ.	Rock Hudson-Barbara Hale	Mar., 53	86m	Feb. 21	1733	AY	A-2	Very Good
Sequoia MGM		ie) June, '53	73m	A 10	1700			0 1
Serpent of the Nile (color) (538) Col. Seven Deadly Sins, The (Fr.) Davis	Rhonda Fleming-William Lundigan Gerard Philipe-Michele Morgan	May, '53	81m 120m	Apr. 18 May 23	1799	A	8	Good Van Good
Sextette (Fr.) Davis	A. Rignault-Yvonne Gaudeau	May, 53 Feb., 53	90m	Mar. 7	1846			Very Good Good
Shane (color) (5225)* Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18	1797	AY	A-2	Excellent
She Had to Say Yes								
(form. Beautiful But Dangerous) RKO	Jean Simmons-Robert Mitchum	Aug. 1, 53	89m	Nov. 1	(5)1591	4.52	A-2	
She's Back on Broadway (color) (214) WB Shoot First UA	Virginia Mayo-Gene Nelson	Mar. 14,'53	95m	Jan. 24	1693	AY	A 2	Good
Shoot First Silver Whip (309) 20th-Fox	Joel McCrea-Evelyn Keyes Rory Calhoun-Dale Robertson	May 15, '53 Feb., '53	88m 73m	June 27 Feb. 7	1886	AYC	A-1	Good
Siren of Bagdad (color) Col.	Paul Henreid-Patricia Medina	June, '53	72m	May 16	1837	AY	B	Good
,				,		1777		

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117LE—Production Number—Company	Stars	Release Date	Running Time	(S)=	synopsis Page	Nat'l Groups	L. of D	Herald Review
Slasher, The (Brit.) (5218) Lipper		May 29, 53	75m	Aug. 8	1943			Average
Slight Case of Larceny, A (334) MGN	Mickey Rooney-Eddie Bracken	June 5, 53	71m	May 9	1830	A	В	Good
Small Town Girl (color) (325) MGN Snake Pit, The (353) 20th-For		Apr. 10,'53	93m	Feb. 28	1741	AY	A-1	Excellent
Snows of Kilimaniaro (color) 20th-For		(Spec.)	108m	C4 20	1533	AY	В	Excellent
So Little Time (Brit.) MacDonald		July, '53	89m	Sept. 20 Aug. 8	1942	~ 1	В	Very Good
So This Is Love (color) WI		Aug. 15,'53	101m	July 18	1917		A-1	Excellent
Sombrero (color) (324) MGM		Apr. 3,'53	103m	Feb. 28	1741	AY	A-2	Excellent
Son of Belle Sterr (color) (5309)	Keith Larsen Peggie Castle	June 28,'53	70m	July 4	1902		A-1	Good
Son of the Renegade UA South Sea Woman (222) WE	John Carpenter-Lori Irving	Mar. 27, '53	57m	Mar. 21	1766	AY	A-1	Average
Spaceways Lipper	Burt Lancaster-Virginia Mayo Howard Duff-Eva Bartok	June 27,'53 Not Set	99m	June 6	1861	AY	В	Very Good
Split Second (318) RKC		May 2,'53	76m 85m	July 4 Mar. 21	1765	AY	A-2	Good Very Good
Stalag 17 (5224) Para	William Holden-Don Taylor	July, '53	120m	May 9	1829	AY	A-2	Excellent
Star, The (316)* 20th-For	Bette Davis-Sterling Hayden	Mar., '53	89m	Dec. 27	1001	AY	В	Excellent
Star of Texas (5332)	Wayne Morris	Jan. 11,'53	68m	Jan. 17	1686			Excellent
Stars and Stripes Forever (C) (239)* 20th-For Stars Are Singing, The (color) (5214) Para	Clifton Webb-Ruth Hussey	Dec., '52	89m	Nov. 22	1613	AYC	A !	Very Good
Stooge, The (5212)* Para		Mar., '53	99m 100m	Jan. 31	1701	AYC	AI	Very Good
Stop, You're Killing Me (210) (C) WI		Feb., 53 Jan. 17, 53	86m	Oct. 11 Dec. 13	1557	AY	A-2	Very Good
Story of Three Loves, The (color) (338) MGN		June 26, '53	122m	Mar. 7	1749	AY	A-2	Very Good
Strange Deception (Ital.) Casino		May, '53	96m	May 30	1853			Very Good
Strange Fascination (505) Col	Hugo Hass-Cleo Moore	Dec., 52	80m	Oct. 4	1550	A	В	Fair
Stranger Wore a Gun, The (color) (3D) Col		Aug., '53	83m	Aug. 8	1943	4.54		Average
Sun Shines Bright, The (5208) Rep Sweethearts on Parade (form.	Charles Winninger-Arleen Whelen	May 2,'53	90m	May 9	1830	AY	A-2	Good
Sweetheart Time) (color) (5210) Rep.	Ray Middleton-Lucille Norman	July 15,'53	90m	Aug. I	1934			Good
Sword and the Rose, The (color) (491) RKC	Richard Todd-Glynis Johns	Aug. 15,'53	93m	July 4	1901		A-2	Very Good
Sword of Venus (315) RKC	Robert Clarke-Catherine McLeod	Feb. 20, 53	73m	Jan. 17	1687	AY	A-2	Average
System, The (217) WB	Frank Lovejoy-Joan Weldon	Apr. 18,'53	90m	Mar. 21	1766	AY	В	Good
T								
TAKE Me to Town (color) (321) Univ		June, 53	81m	May 23	1846	AYC	В	Very Good
Tall Texan, The (5207) Lipper		Feb. 13,'53	84m	Feb. 14	1717	AY	A-2	Good
Tangier Incident (5316)		Feb. 8, 53	77m	Feb. 21	1733	AY	A-1	Average
Target Hong Kong (517) Col		Feb., '53 June 8, '53	66m 76m	Dec. 20 July 18	1646	^1	A-2 A-1	Fair Fair
Tarzan and the She-Devil (324) RKC		Mar., '53	77m	Jan. 17	1685	AYC	AI	Excellent
Taxi (305) 20th-For	Glenn Ford-Anne Vernon	Sept. 18,'53	72m	July 25	1926			Good
That Man from Tangier UA	Nils Asther-Roland Young	May 8,'53	80m	May 2	1823		В	Fair
Thief of Venice (304) 20th-For	Maria Montez-Paul Christian	Jan., '53	91m	Nov. 15	1605	AY	A-2	Very Good
Three Girls from Rome (Ital.)	1 . 0 . 0 6	4 150	0.5		1024			v. c 1
(Eng. dial.)	Lucia Bose-Cosetta Greco James Stewart-Joanne Dru	Aug., '53 Aug., '53	85m 103m	Aug. 1 May 9	1934	AY	A-2	Very Good Excellent
Thunder Bay (color) Univ	Alan Ladd-Deborah Kerr	Jan., '53	98m	Nov. I	1590	A	A-2	Fair
Thunder in the East (5210) Para. Thunder Over the Plains (color)	7.11.11							
(form. Come On Texas) WB	Randolph Scott-Phyllis Kirk	Not Set		Feb. 14	(S)1718			
Thunderhoof Col.		ssue) June, 53	77m					
Times Gone By (Ital.) I.F.E.	Vittorio de Sica-Gina Lollobrigida	Sept., 53	106m	Aug. I	1935	4.4		Good
Titanic (318)* 20th-Fox	Clifton Webb-Barbara Stanwyck Valerie Hobson-Nigel Patrick	May, '53 May, '53	98m	Apr. 18 June 6	1798	AY	A-2 A-2	Excellent Good
Tonight at 8.30 (Brit.) (color) Continental Tonight We Sing (color) (347) 20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701	AYC	A-1	Excellent
Torpedo Alley (5308)	Mark Stevens-Dorothy Malone	Jan. 25, 53	84m	Dec. 20	1646	AIO	A-1	Good
Trader Horn MGM		sue) June, 53	120m					
Trail Blazers (5329) AA	Alan Hale, Jr.	Apr. 19,'53	64m				A-I	
Treasure of Golden Condor (C)	Cornel Wilde-Constance Smith	Feb., '53	02-	1 24	1403	440		c 1
(308) 20th-For Tropic Zone (color) (5211) Pera.	Ronald Reagan-Rhonda Flyming	Jan., '53	93m 94m	Jan. 24 Dec. 13	1637	AYC	A-1 A-2	Good Fair
Trouble Along the Way (216) W8	John Wayne-Donna Reed	Apr. 4, 53	110m	Mar. 21	1765	AYC	A-2	Excellent
Iwilight Women (Brit.) (5217) Lippert	Freda Jackson-Lois Maxwell	May 15, '53	89m	Aug. 8	1943			Average
Two Cents Worth of Hope (Ital.) Times	Mario Fiore-Vincenzo Musolino	Dec. '52	107m	Dec. 20	1647		В	Excellent
Twonky, The UA	Hans Conried-Gloria Blondell	June 10,'53	72m	June 27	1887			Poor
U-V								
VALLEY of the Headhunters Col.	Johnny Weissmuller	Aug.,'53	67m	July 25	1926	4.74	A-1	Good
Vanquished, The (color) (5221) Para.	John Payne-Jan Sterling	June, '53	84m	May 9	1830	AY	A-2	Good Van Good
Vice Squad Volcano (Ital.) (Eng. dubbed) UA	Edw. G. Robinson-Paulette Goddard Anna Magnani-Geraldine Brooks	July 31,'53 June 5,'53	87m 106m	July 18 June 20	1917		A-2 B	Very Good Good
Voodoo-Tiger (518) Col.	Johnny Weissmuler-Jean Byron	Nov., '52	67m	Nov. I	1590	AY	В	Fair
W						10.00		
WAR of the Worlds (C) (5218) Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-I	Excellent
War Paint (color) UA	Robert Stack-Joan Taylor	Aug. 28,'53	89m	July 4	1903			Good
What Price Innocence (Ital.) I.F.E.	Lyda Baarova Otello Toso	May 1,'53	100m	May 9	1831			Fair
Wherever She Goes (Australian)	Files Issue Francisco	1 07 100	00	Eat a	1711			F . 1
Mayer-Kingsley	Eileen Joyce Suzanne Parrett Jon Hall	Jan. 27, '53 Mar. 27, '53	80m 73m	Feb. 7 July 18	1711			Fair Average
White Goddess (5224) Lippert White Lightning (5326) AA	Stanley Clements	Mar. 8, 53	61m	Mar. 7	1751			Good
White Line, The (Ital.)  1.F.E.	Gina Lollobrigida-Raf Vallone	Jan. 12,'53	87m	Jan. 3	1669			Very Good
White Witch Doctor (color) 20th-Fox	Susan Hayward-Robert Mitchum	July, '53	96m	June 20	1877	AYC	A-1	Very Good
Wide Boy (Brit.) Realart	Sydney Tafler-Susan Shaw	Dec., '52	67m	Apr. 4	1783		В	Fair
Winning of the West (571) Col.	Gene Autry-Smiley Burnette	Jan., '53	57m	Jan. 17	1687	AYC	A-I	Good
Woman They Almost Lynched (5204) Rep.	John Lund-Audrey Totter	Mar. 2,'53	90m	Apr. 4	1781	A	В	Very Good
XYZ			-					
YELLOW Sky, The (349) 20th-Fox		sue) Jan., '53		ov. 27, 48	100.			Good
	J. Simmons-S. Granger-D. Kerr	May 29, '53	112m	May 2	1821	AY	A-I	Very Good
Young Bess (color)* (333) MGM Young Caruso, The (Ital.) (Eng. dial.) I.F.E.	Ermanno Randi-Gina Lollobrigida	Sept., '53	77m	Aug. 8	1942	***		Good

FEATURES LISTED BY COMPANIES—PAGE 1893, ISSUE OF JUNE 27, 1953 SHORT SUBJECTS CHART APPEARS ON PAGES 1910-1911, ISSUE OF JULY 11, 1953

## FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 130 attractions, 6,366 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average BA—Below Average; PR—Poor.

BA-Below Average; PR-Poor.					
	EX	AA	AV	BA	PF
Abbott and Costello Go to Mars (Univ.)	-	8	30	30	
All Ashore (Col.)	1	8	26	21	
†All I Desire (Univ.)	-	1	2	10	
Ambush at Tomahawk Gap (Col.)	1	3 2	8	5	-
*Androcles and the Lion (RKO) Angel Face (RKO)	1	2	31	22	
*Anna (IFE)	6	8	5	4	
April in Paris (WB)	4	20	31		1
Bad and the Beautiful, The (MGM)	2	27	39	46	
Battle Circus (MGM)	6	12	62	26	- 1
Beast from 20,000 Fathoms, The (WB) Blue Gardenia, The (WB)	-	4	5	21	
Breaking the Sound Barrier (UA)	3	3	5	8	1
Bwana Devil (3-D) (UA)	18	13	4	5	-
By the Light of the Silvery Moon (WB)	-	18	48	14	3
Call Me Madam (20th-Fox)	3	24	36	40	20
Charge at Feather River, The (3-D) (WB) City Beneath the Sea (Univ.)	7 2	3	17	21	9
*Clown The (MGM)	4	37	52	18	3
*Clown, The (MGM) Code Two (MGM)	-	3	10	-	i
Column South (Univ.)	_	2	6	13	1
Come Back, Little Sheba (Para.)	13	38	24	9	1
Confidentially Connie (MGM)	-	1	19	24	12
Cry of the Hunted (MGM)	_	_	9	- 1	7
Dangerous When Wet (MGM)	1	13	13	_	
Desert Legion (Univ.)	-	7	21	34	-
Desert Rate (20th-Fox)	-	5	8	18	- 1
Desert Song, The (WB)	-	-00	19	16	- 1
Desperate Search, The (MGM)	-	1	23	5	4
Desert Song, The (WB) Desperate Search, The (MGM) Destination Gobi (20th-Fox) Down Among the Sheltering Palms (20th-Fox)	-	4	27	19	5
Dream Wife (MGM)	_	6	6	5	-
Fair Wind to Java (Rep.)	-	1	6	9	5
Farmer Takes a Wife (20th-Fox) Fast Company (MGM)	-	7	4	3	-
Fast Company (MGM)	9	7	7	6	1
Fort Ti (3-D) (Col.) Fort Vengeance (AA)	4	-	/	5	4
Four Poster, The (Col.)	4	2	2	5	6
Francis Covers the Big Town (Univ.)	1	10	4	1	-
Girl Next Door, The (20th-Fox)	***	4	11	3	-
Girl Who Had Everything (MGM) Girls in the Night (Univ.)	-	5	16	11	1
Girls of Pleasure Island (Para.)	2	11	21	12	3
Glass Wall, The (Col.)	_	2	1	3	2
Gunsmoke (Univ.)	2	21	30	24	1
Hans Christian Andersen (RKO)	17	25	2	1	1
Hitch-Hiker, The (RKO)	50	2	5	4	1
House of Wax (3-D) (WB)	50	19	4	2	
I Confess (WB) I Don't Care Girl, The (20th-Fox)	-	9	33	27	7
Love Melvin (MGM)	_	7	43	37	13
I'll Get You (Lippert)	5	ī	-	ı	
Invaders from Mars (20th-Fox)	-	8	8	11	7
It Happens Every Thursday (Univ.)	-	2	3	15	1
Ivanhoe (MGM)	28	43	35	19	3
Jack McCall, Desperado (Col.)	-	-	15	10	5
Jalopy (AA) Jamaica Run (Para.)	2	6	8	12	4
Jamaica Run (Para.) Jazz Singer, The (WB)	-	_	22	21	44
Jeopardy (MGM)	9	23	14	20	8

	a .	-	-		
	EX	AA	AV	BA	PR
Kansas City Confidential (UA)	-	5	9	5	7
Kansas Pacific (AA)	-	-	3	13	6
Lady Wants Mink (Rep.)	***	-	3	3	7
Last of the Comanches (Col.) Law and Order (Univ.)	-	3	16	34 25	5
*Lawless Breed (Univ.)	2	19	19	11	2
Limelight (UA)	**	2	-	-	4
Lone Hand (Univ.)	~	10	30	14	-
Ma and Pa Kettle on Vacation (Univ.) Magnetic Monster, The (UA)	47	32	28	20	2
Man Behind the Gun (WB)	3	16	32	16	ī
Man in the Dark (3-D) (Col.)	4	9	7	5	2
Man on a Tightrope (20th-Fox)		11	37	13	12
Meet Me at the Fair (Univ.) Member of the Wedding (Col.)	3	i	6	2	4
Mississippi Gambler (Univ.)	21	62	34	6	2
Moulin Rouge (UA) *My Cousin Rachel (20th-Fox)	15	26	9	27	12
Naked Spur, The (MGM) Never Let Me Go (MGM)	8	57	54 36	35	4 2
Never Wave at a Wac (RKO)	4	38	47	7	9
Niagara (20th-Fox)	7	46	45	18	11
Off Limits (Para.)	2	16	37	21	-
Peter Pan (RKO)	34	15	3	2	-
Pickup on South Street (20th-Fox)	-	29	9	2	4
Pony Express (Para.)	-	18	24	8	1
Powder River (20th-Fox) President's Ledy, The (20th-Fox)	11	20	44	20	13
Prince of Pirates (Col.)	-	-	3	6	-
Queen Is Crowned, A (Univ.)	3	7	-	1	4
Raiders of the Seven Seas (UA)	-	1	1	6	2
Redhead from Wyoming (Univ.)	-	5	42	21	6
Remains to Be Seen (MGM) Ride the Man Down (Rep.)	ī	8	15	15	6
Rogue's March (MGM)	-	-	9	11	5
*Ruby Gentry (20th-Fox)	10	37	26	27	5
Salome (Col.)	9	24	11	1	-
San Antone (Rep.)	2	6	4 2	5	4
Sangaree (3-D) (Para.) Scandal at Scourie (MGM)	_	1	4	7	2
Scared Stiff (Para.)	12	25	4	2	~
Seminole (Univ.)	-	22	26	16	3
Serpent of the Nile (Col.)	ī	11	30	40	10
She's Back on Broadway (WB) Silver Whip (20th-Fox)	_	1	26	16	5
Small Town Girl (MGM)	-	9	28	50	3
Snows of Kilimanjaro (20th-Fox)	28	55	14	3 44	3
Sombrero (MGM) South Sea Woman (WB)	-	6	8	6	-
Split Second (RKO)	-	-	9	13	2
Star, The (20th-Fox)	-	-	15	17	29
Stars Are Singing, The (Para.) Stooge, The (Para.)	31	44	25 37	27	13
Story of Three Loves, The (MGM)	-	3	2	_	3
Take Me to Town (Univ.)	_	8	11	6	_
Tall Texan, The (Lippert)	5	2	2	3	1
Taxi (20th-Fox)	-	4	12	16	15
Thief of Venice (20th-Fox) *Thunder in the East (Para.)	-	2	31	33	7
	2	35	27	9	2
Tonight We Sing (20th-Fox)	-	8	2	4	9
*Torpedo Alley (AA). Treasure of the Golden Condor (20th-Fox)	_	7	41	42	4
Tropic Zone (Para.)	_	6	20	24	6
Trouble Along the Way (WB)	2	9	24	53	11
†Vanquished, The (Para.)	-	-	2	5	2
White Witch Doctor (20th-Fox)	8	12	3	1	-
Woman They Almost Lynched (Rep.)	7	8	8	3	1
Young Bess (MGM)	1	12	21	15	2

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